

THE Moving Picture World

AND VIEW PHOTOGRAPHER

The only Independent Weekly Journal published in the interests of Manufacturers and Operators of Animated Photographs and Cinematograph Projection, Illustrated Songs, Lantern Lectures and Lantern Slide Makers

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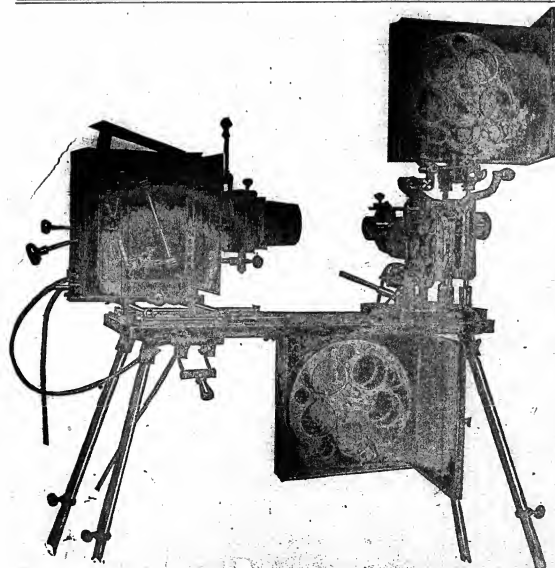
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Edited by **Alfred H. Saunders.**
The World Photographic Publishing Company,
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THE MOVING PICTURE WORLD AND VIEW PHOTOGRAPHER is an independent weekly paper published by the World Photographic Publishing Company, of New York City, under the editorship of A. H. Saunders and dedicated to all interested in animated photography and its projection, lanternists and slide makers, vocalists and song slides, lecturers and travel stories. The amateur and professional alike will find a fund of useful information in its pages. It is the intention of the publishers to give all the latest information procurable, here and abroad. A special feature will be the monthly English and French letters, showing what progress is being made in animatography. No item of interest to the profession at large will be excluded from its pages, which will be open to all alike who have any information or news to communicate. It will be their aim to make it your guide, philosopher, and friend when you are in doubt, or when you wish to buy a lantern, projection machine, or any of the numerous accessories appertaining thereto.

Numerous interesting subjects will be treated in its columns, written by practical and experienced men.

Correspondence.—All letters for information must be accompanied with the writer's name and address, not necessarily for publication, and will be answered in columns devoted to that purpose.

As an advertising medium it is unique. It will bring in direct contact vendors and users of cinematograph and lantern apparatus and supplies.

The editor's practical experience of twenty years is at all times available for the use of its readers.

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EDITORIAL.

An Excuse and a Defense.

What! Another trade journal? Is there room? Yes; another! and plenty of room! Before making our plans we visited the most prominent of the film photographers and manufacturers of accessories, and were assured of their support for an independent journal not allied with or controlled by any house or person connected with the profession—one that is free to speak the truth without fear or favor, treating all alike, giving due prominence to all that is new in the moving picture world, here and abroad. And with our experience of the wants of the various industries, gained as a practical photographer and slide maker during the past twenty-two years, and through editing our contemporary, the *Magic Lantern Journal* in London, England, and *Views and Films Index*, we make our venture, and bid boldly for the patronage of manufacturers and operators of films and slides, fully assuring them that their interests shall be ours and trusting they will make our interest and advancement theirs.

What Are Our Plans and What Do We Propose to Do?

It is our intention to give the best, and *only the best*, news concerning the film industry, describing briefly each new film as it is produced, taking note of its quality, and giving an unbiased opinion of its merits or demerits. We know there is a lot of rubbish on the market at the present day that ought to go into the junk heap.

We propose to keep in touch with all machine manufacturers, getting their ideas of improvement and every useful device, bringing the same before the notice of our readers, testing them whenever possible before commenting thereon.

We shall note every fire that occurs through the youth or inexperience of the operators in Nickelodeon or other places, publishing full facts thereof, as we believe that full publicity should be given to these matters, and only skilled electricians should be employed in such responsible positions.

We will endeavor to get in touch with every lecturer of note who uses either slides or films, and give due prominence to the various subjects handled; also every vocalist who uses song slides, and the publishers who issue the same.

We propose to give useful items of information available for amateur or professional slide maker and photographer.

Once a month we will publish a London letter showing the best productions of England.

We hope to give a series of articles useful to the tintype and photo-button man, also to the miniature worker on ivory or other support.

Have we covered sufficient ground? Is there anything we have left out? If so, we will say that every bit of interesting information connected with the taking and projection of pictures and lantern slides will be found in our columns suitable for the tyro or the expert.

The following are a few of the articles we hope to publish for the cinematographist's information:

Visits to manufacturers of films, machines, cameras, and lantern slides.

Moving-picture machines—their making, construction and history, and how to use them.

Useful hints to cinematograph operators.

For the lanternist and slide maker: Optical projection, lens construction, light.

How to make lantern slides, wet collodion and dry plate processes, with articles from expert workers.

How to color lantern slides; American, Japanese and English methods; and the preparation of colors.

How to prepare and color wet collodion slides with aniline or oil colors.

How to copy matter for lantern slides, such as pictures, objects, paintings, flowers; and how to arrange models for illustrated songs and recitations.

How to prepare ferrotypes, and useful hints to the tintype man at the seashore and other resorts.

With a hundred and one other items of interest covered by photographic processes.

Edison vs. American Mutoscope and Biograph Company.

The litigation which has been going on for some years against the American Mutoscope and Biograph Company, under the Edison moving picture camera patent, was brought to a close, March 6, by a decision of the United States Circuit Court of Appeals for the Second Circuit.

The Court, in an exhaustive opinion, finds that the Mutoscope Company's biograph camera, which is the camera principally used by that company in its business and covered by patents owned and controlled by it, is not the "type of apparatus described and shown in the Edison patents involved in this suit and is not an infringement"; but that all other commercial forms of camera now in use embodying the sprocket movement engaging with a perforated film are within the scope of the Edison patent.

The effect of this decision, which is final, leaves the American Mutoscope and Biograph Company undisturbed in its right to use its own form of camera, which is fully protected by its patents and is the only practical form of camera described by the Court to be outside the Edison patent, so that the business of manufacturing moving picture films will, as the result of this litigation, be confined to the American Mutoscope and Biograph and the Edison companies.

The Cinematograph Shutter.

By THE EDITOR.

To use, or not to use, the shutter is a question often uppermost in the minds of operators, and one which has called down more blessings (?) than some would like to own up to. Some operators discard it altogether, regardless of results; others cut it in half and get along after a fashion; others again use two wings; and again, others only one. Out of this multiplicity of methods the question arises, Which is best? We are all striving to abolish the flicker on the screen. Some blame the mechanism of the machine for this; others the film; some the illuminant; and the larger proportion say it is the shutter which is the cause of all the trouble. We are inclined to say it lies with all the above, and that each contention is correct, as far as it goes. But until we get perfection with machinery, that gives absolute correctness in the perforating of the film, a camera which is made to take such film, and the same mechanism, all made from the perfect model, with a shutter adjusted to the requirements of the picture, we shall have to put up with the flicker, or reduce it to a minimum, using the material we have at hand. It is surprising what individual operators use for the shutter, each swearing by his own idea, as though it were of any consequence what material is used so that it is opaque. Brass, zinc, or cardboard all will answer the purpose, and gelatine of various colors for the semi-transparent ones. Each kind of material visibly affects the light, and the puzzling questions with operators are: What is the proper shutter to use under certain conditions? When should the opaque one be used, or the semi-transparent one, or when to entirely dispense with it? We will endeavor to solve this difficulty by advancing the theory "that it all depends on the light," whether oxyhydrogen or electric, the rule differing in the quality of the same, and the distance from the screen that the machine is being worked.

Let us take, first, the oxyhydrogen (or calcium light). With this the opaque shutter can be replaced by the blue transparent one, if the distance is 30 feet or under, and fairly good results obtained. For over 30 feet—to, say, 65 or 70 feet—it is advisable to use a white transparent gelatine shutter, and for all distance beyond 70 feet good results are obtained without any shutter, although it is advisable to separate the distance from the screen more than 85 feet, as too much light is lost even with the most powerful jets on the market. These figures will also hold good when an oxylyth generator is used. The makers of Nulite claim that it is suitable for cinematograph projection, but as we have not tried it we cannot give data, but we fancy that 25 or 30 feet from screen would be the utmost limit for this illuminant.

We now turn to the electric light, where the direct current is used. An opaque shutter is useful up to 50 feet from screen; over 50 feet and up to 100 the blue gelatine is good; from 100 to 150 feet distance the white

transparent shutter will be all that is necessary; over 150 feet the shutter can be entirely dispensed with.

When using alternating current, about 20 per cent. of the distances can be deducted, and satisfactory results obtained.

While these figures are not mathematically correct, they will be found to be a very serviceable guide. The operator must, of course, use his own judgment, and discrimination in selecting shutter between distances given, and if our readers will test and report the results they obtain it will be useful information for the craft at large, and by comparing data useful and reliable tables may be formulated for future publication.

Illustrating Song Slides.

By CHAS. K. HARRIS.

The art of illustrating songs with the stereopticon is now one of the features at all vaudeville performances; in fact, it has become one of the standard attractions. To illustrate a song properly often entails a large expenditure of money. The most beautiful illustrated song pictures are those having natural backgrounds. It is not always possible to secure such pictures, and backgrounds have to be painted and prepared with scenic effects. After all the arrangements for the scenery have been made, there comes the hardest and most perplexing part of illustrating a song—procuring the subjects to pose in the pictures. They are generally secured by advertising, and often several hundred applicants will be turned away before suitable models are secured. If the song calls for a beautiful child with golden hair, 95 per cent. of the applicants (brought always by their parents) will be black-haired, freckle-faced, snub-nosed youngsters. The same rule applies to adults. In every case, however, where the work is well done, beautiful children, pretty women and handsome men must be secured for some songs, while old men and women, representing types from the beggar to the millionaire, must be found for others. Everything, whether pathetic, sad or comical, must seem real and perfectly natural. Interiors must also be furnished for the occasion, special costumes must either be made or hired, and often the models must be taken long distances to secure harmonious surroundings. All these things cost large amounts of money and often before the negatives for from fifteen to twenty-five slides have been secured the expense has amounted up to hundreds of dollars. In the case where large numbers of negroes posed in a cakewalk for a new song which I have illustrated, entitled "Linda, Can't You Love Your Joe," it was necessary to send photographers as far as Alabama and Tennessee, there to remain until the real Southern negro was rounded up and asked to pose for a picture. At least sixty subjects were used in this one set, and their services cost money. The cost of this set of slides has exceeded one thousand dollars. This gives an idea what it costs to illustrate a song properly.

Often the most expert of song illustrators sometimes fall into error and incorporate ridiculous incongruities in their pictures. I have noticed a certain song, by a well-known publisher of this city, where he has a wedding party dressed in costumes of the eighteenth century issuing from a church of the very latest packing-box style of architecture, yet if he had taken the exterior scene of the church four or five blocks away from where he took the photograph, he would have found an old Dutch church whose picturesque exterior would have been in absolute harmony with its subjects. There are many song illustrators who do not take the trouble to make their pictures harmonize with the sentiment of the songs. They never go to the trouble or expense of posing a song; most all of them, in fact, know little about the art of photography. They illustrate their songs by passing off upon the public a hodge-podge of old engravings which they have picked up in the old print shops and picture stores. A great many of these song illustrators are found mostly in this city, and Philadelphia also has its share. Some of these cheap slide-makers are pirates in a small way. As soon as some reputable slide-maker brings out a new set of song slides they manage to secure a set, and after washing the paint from the picture until the slide is left plain, they proceed, at the cost of a few cents, to copy by the "contact process" the work which has cost hundreds of dollars. They then proceed to flood the market with wretched imitations of the original slides at less than one-half the price. Even copyrights on pictures do not deter them from stealing, as they have nothing to lose and to prosecute them under the present copyright law would only be throwing money away. But the new copyright law changes all that and makes it a misdemeanor for any print or picture containing the word "copyrighted" to be used by any person or persons whatsoever without the consent of the owner of the copyright.

Singers as well as managers are now alive to the fact that a poor set of slides will do them more harm than good and managers of theaters are quick to recognize a first-class set of slides, as they must cater to ladies and children, and it is to their interest to see that their patrons get the best the market affords.

My new song entitled "The Best Thing in Life" (which is being illustrated by A. L. Simpson of this city) will revolutionize the slide industry. This set contains twenty-eight slides; in fact, is a drama in three acts. The song takes you from a club room crowded with club members in full evening dress, to Broadway, Fifth avenue, Madison Square, and to the principal points of interest in the city of New York. It was also necessary to secure a snowstorm scene for this set of slides, which was taken at night several weeks ago, corner of Forty-second street and Broadway, during the great snowstorm, and is an exact reproduction of same, which will no doubt create a sensation when thrown upon a canvas.

At the present time I have a staff of photographers in Florida, where they are now posing my latest Southern

pastoral song, which will also no doubt be appreciated by both the singers and managers of America.

To illustrate how hard it is to sometimes secure a scene or a certain subject, I have sent photographers to San Antonio, Texas, to get the "real thing," which was a cowpuncher and his cabin for a song entitled "The Star and the Flower." It would have been easy enough to get some stage setting in some photograph studio and get some person to represent the cowboy, but I preferred to send where I could get the real thing. In another scene a herd of cattle grazing was necessary. To secure same, photographers were sent into Wyoming Territory, and there secured the finest slide ever thrown upon a canvas, which always receives a great round of applause. For my child song, "Hello, Central, Give Me Heaven," it was desirable to photograph the interior of a metropolitan telephone exchange. The officers in charge of the centrals are by no means anxious to have their switchboards photographed, and do not cater to curious visitors; but, as I was on friendly terms with the director of the Chicago Telephone Company, by his courtesy a camera was allowed to be introduced in the operators' exchange one Sunday morning and the necessary pictures were secured. Sometimes it is necessary to take an entire theatrical company to certain parts of the city, paying them their regular price, to pose for a series of illustrations on a farm or in any vicinity where the scene is cast. A great many of my personal friends often assist in posing, but I have found it more satisfactory to engage or accept the kindness of actors and actresses, as they understand the art of posing much better.

Publishers should take a personal interest in their slides; the slide manufacturers would then be more careful. As it is, some of the publishers take a new song and hand it to an illustrator, with the instructions to go out and make a set of slides for same. They forget all about it until they see the slides flashed in some theater, and are then horribly disgusted and disappointed. They have only themselves to blame. If they would have given a little time to the illustrator to see that he got his work in harmony with the song, they would get much better results. Each and every slide posed for any of my songs is under my personal supervision. A great many times one hundred and fifty negatives are taken of one set of scenes to secure sixteen slides. No set of slides is ever placed on the market unless O.K'd by myself. Once they are there I am satisfied that the public, the managers and the singers have what they paid for.

A NEW USE FOR MOVING PICTURES.

The First Baptist Church of Gardner, Mass., is crowded every night to hear the well-known evangelist, the Rev. Morril Twin. The whole city is stirred and the people are discussing religion on the streets and in the stores. There are stereoscopic views every night, with moving pictures, and a mammoth graphophone entertains the audience from 7 to 7:30 every night.

Lantern Slide Making

Lantern slide exhibitions, so very popular a few years ago, have suffered greatly by the advent of the moving picture shows. There is no better method of illustrating a lecture or song, or for studying pictures, than by projecting a good lantern slide upon the screen. We say a "good slide" advisedly, for it is our belief that the wretched work which is too often exhibited is largely responsible for the waning interest in these shows. In this department, therefore, we propose to print a series of articles on lantern slide making, so that our readers may learn what a good slide is, and be able to make one when desired. While there is much similarity between a window transparency and a lantern slide, there is this difference, that a bad slide may make a good transparency and *vice versa*. A transparency must be brilliant, clear and contrasty, because the direct rays of light pass through to the eye and the image must be strong to modulate the light. In viewing a slide, the light must pass through the slide, then spread over a white surface, then be reflected back to the eye, thereby losing in power, so the image on the slide must be far more translucent, or soft and flat, in comparison to a transparency; there must be little, if any, clear glass, and none except in the very highest lights, while the shadows must not be too dense to pass their proportion of light. Professional slide makers generally make their slides too contrasty; they may be pretty to look at, but when viewed upon the screen are tiresome to the eye and disappointing because not true to nature.

The first requisite towards making a good slide is the proper kind of negative. This should be rather thin and full of detail, and the sharper the better. Given a good negative, a lantern slide can be made from it either by contact, as in printing a piece of paper, or by copying it in a camera. The first method requires that the negative subject be of suitable size, while, in copying, the subject may be enlarged or reduced. In making a set of slides it is advisable that the figures or subjects shall be of uniform size all through the set, therefore the copying method is the best. However, good slides can be made by contact, and if the negatives have been made with this end in view, it is the easiest and quickest method.

There are several makes of lantern slide plates on the market, all good, only some are more sensitive than others, and we recommend the slower brands to start with. A printing frame a size larger than the negative used is necessary, and in this should be placed a piece of clean glass, fairly thick, so as to avoid breaking the negative. The film or glass plate negative is then placed upon this glass, face upwards, and a lantern slide plate adjusted into the desired position. The negative must

be carefully dusted, as any particle of dust would show as white spots on the screen and also endanger the breaking of the negative when the back of the printing frame is closed. The negative and lantern slide plate having been placed in contact and the printing frame closed, it is held up to the light of a gas jet for about five seconds, at a distance of six or eight inches. The lantern slide plate is then removed from the frame and developed like a negative, after which it is dried, masked and bound with a protecting cover glass.

Various kinds of developers give different effects, and these will be treated of at length in future articles.

Trade Notes

Mrs. Walker Fearn, whose charming stereopticon lecture on the beloved Queen of Roumania, known all over the world as "Carmen Sylva," and her original and great work for the betterment of the condition of the blind people of Roumania, has created much interest in Washington. Mrs. Fearn will continue through the South from Cincinnati, visiting the cities in Kentucky and as far south as Louisiana, west and north to Kansas and Canada, and will return here from the latter place. In all of these localities she will give her beautiful and instructive lecture, which is sure to touch a vein of human interest in every place. * * *

Mecca Amusement Company, of Norfolk; A. Jahn, president; M. W. Forrest, treasurer; J. H. Edwards, secretary, all of Norfolk. Capital stock: Maximum, \$10,000; minimum, \$2,000. Arcades, slot machines and moving pictures. * * *

At Lorain, O., a fire broke out on February 21 in the moving picture theater on East Erie avenue, burning up an expensive film and driving the spectators of the show out into the street. Operator C. H. Williams' right hand was badly burned while he was attempting to extinguish the blaze. The fire was caused by the film coming in contact with the flame. The spectators hurried out of the place without accident.

[Where was the safety device on this machine, and why did the film get anywhere near the flame of the lamp?—Ed.] * * *

We learn that Charles Urban is shortly to pay a visit to New York, on business bent, his intention being to open an office here for the sale of the well-known Urbano films, cameras, etc. We wish him all success in the venture, especially as he will also carry a supply of Hepwix, Paul, Walturdaw, and other well-known English films. We shall also welcome with him another old friend, the

inimitable Rosenthal, photographer of the Boer war films, who will take a few American scenes.

* * *

Talking of film cameras, we paid a visit to Mr. Berst, of Pathe Freres, to procure one for a friend, and learned that it would probably be a month or six weeks before one could be obtained from Paris. (There should be a good opportunity for some enterprising dealer to stock a few good makes. The amateurs are beginning to take to animatography.) He also informed us that he was giving up the sale of machines, and confining himself to pushing the film business only.

* * *

We want to say right here that THE MOVING PICTURE WORLD columns are open to every manufacturer "the wide-world over," who has any film, machine, or supplies of every description, to receive due recognition, providing he will send us the information. We have no bias or animus. Our only object is to give all available information of value or interest to the trade, and so we say to all our friends and well-wishers: If you send us any trade news of what you are doing it will be published.

* * *

De Witt C. Wheeler informs us that he is now incorporated, and if the business grows apace, as it is now doing, they will soon have to look for much larger premises. They have on hand at the present time such a multiplicity of orders that it necessitates working at full pressure to cope with them, and with some of the orders it will be five or six weeks ere they can be filled, and he hopes the trade will bear with him under the circumstances.

* * *

Charles K. Harris has four reliable firms whom he commissions to make his slides, and which accounts for the high degree of excellence they attain. These firms are the Chicago Transparency Company and the Stereopticon Film Exchange, of Chicago, Ill.; Scott & Van Altend and A. L. Simpson, of New York City. All slides turned out by these firms are copyrighted and fully protected under the new copyright law, which fully covers them, and any person pirating these slides will be prosecuted to the fullest extent of the law.

* * *

Coney Island exhibitors of moving pictures are rejoicing over the decision made recently in the Seaside Court by Magistrate O'Reilly in the case of Morris Wachter, proprietor of the Golden Horn Casino, Ninety-sixth street and Third avenue, Fort Hamilton. Wachter was arrested on February 12 for giving a moving-picture entertainment without a license. In court his counsel, George Eldredge, said that it was no violation of the statutes to exhibit moving pictures without a license, as long as no admission was charged. He declared moving pictures to be nothing other than works of art thrown on a screen. Magistrate O'Reilly dismissed the complaint against Wachter.

There are many exhibitors of the motion pictures in Coney Island. Some have licenses, others are not provided with them. Those who have paid for licenses would like to have their money back.

* * *

Lyman H. Howe, traveler and exhibitor, opened his engagement in Harmon Hall, Detroit, Thursday evening, and an enthusiastic audience greeted the scenes depicted. For two hours one forgot he was seated in a comfortable chair, so realistic were the subjects produced. Several minutes one was in Italy with the men who gather grapes, then in another part of the same country in a battle of flowers with thousands of people at the festivities. The spectators were taken aboard an Atlantic whaler and witnessed the chase and capture of one of the monarchs of the deep. Ireland, of beautiful scenery and interesting characters, was visited. From a whirl through the Rocky Mountains by moonlight the spectators were taken to the great industry of locomotive making in England. There were twenty other subjects. More than two hundred mechanical effects are used in the exhibition.

* * *

We learn of the formation of the Washington Amusement Company, Michigan City; capital, \$2,000. Directors: W. K. Greenebaum, Oscar Romel and C. F. Loftis.

* * *

From Albany we hear that William Brown, owner and manager of the penny amusement parlor on North Pearl street, has had plans prepared for the construction of an amusement hall on a larger scale than his present place. These plans have been drawn by Architect Hoffman and are ready for acceptance as soon as some minor details have been changed. Mr. Brown has secured the two upper floors of the building and will use the space for the project contemplated. Mr. Brown has a number of novel amusement features he wishes to exploit in the new house and will announce them as soon as he has definite assurance that a suitable place may be constructed from the space at his command.

* * *

Yale Amusement Company, of Kansas City, has increased its capital stock from \$40,000 to \$80,000. Assets, \$60,000; liabilities, none. This is healthy progress.

The Mobile Amusement Company filed papers of incorporation in the probate court recently, with a capital stock of \$10,000, and will begin business with \$2,500 paid in. The officers elected are: Charles R. Garnett, president and treasurer; Carl A. Conley, general manager and secretary. The object of the corporation is to operate amusement enterprises of all kinds in Mobile and Mobile County.

* * *

From Albany comes word that the Washington Amusement Company of that city was incorporated recently with a capital stock of \$5,000 and the following directors: Frank Loudis, Michael Loudis and William E. Woollard, of Albany.

In Columbus, O., there was recently held a meeting of men interested in a corporation styled the Westernman Park Amusement Company. The new corporation will make and lease a new amusement device for summer parks which has been invented by Harry J. Westernman, the well-known local artist. The device has been submitted to a number of the largest amusement parks in the country and all of them have pronounced it a winner. It is probable that one of the first of them will be seen at Indianola Park the coming summer. The company is incorporated with a capitalization of \$100,000, and some of the best known men in the city will be interested in it. The devices will be manufactured in Columbus and will be placed in a number of the largest amusement parks in the United States. Patents fully covering the device have already been obtained.

* * *

New York is at last awakening from a Rip Van Winkle sleep, and is now looking after the safety of the people. A fire caused through the carelessness of an operator resulted in the complete gutting of a building in the Bowery, and on Friday, March 1, the police, acting under instructions, closed 20 Nickelodeons, they not complying with the fire underwriters' laws. Full particulars next issue.

* * *

Tacoma, Wash.—On February 20 fifty-one slot machines, valued at \$6,250, captured by the officials in various parts of the county, were taken out in the bay and dumped in fifty fathoms of water. These machines were all gambling devices and it was found the holes had been skillfully plugged so that it was impossible to win any of the higher prizes. This should serve as a warning to managers of amusement resorts to adopt only clean and legitimate schemes.

* * *

It is now proposed to employ a stereopticon as an instrument of advertising Houston on the Southwestern trip. Views of the many handsome business blocks, skyscrapers, public buildings and residences, street scenes, factory scenes, shipping scenes, park and school scenes will be used, and by the attractive presentation of such representations of actual conditions it is believed that some splendid advertising may be accomplished.

The moving picture proposition in Meriden, Conn., has proved so successful to the promoter, Archie L. Shepard, that he has decided to open another house on West Main street to relieve the pressure upon the one in Michaelis' Block, where the Bijou is located. Mr. Shepard went from New York a week ago and arranged to lease the place formerly occupied as the Globe dry goods store, at 44 West Main street. William F. Slack, who is managing the Bijou, will be in charge of both houses. Mr. Shepard is largely interested in the moving picture proposition, probably more so than any other promoter in the country. He has theatres all over the country, as well as picture shows on the road and dramatic companies as well.



Robert Macaire & Bertrand.

The latest production of George Méliès consists of a series of twenty-five scenes from the play so well known to old theater-goers, and illustrates the clever antics of those two French sneak-thieves and hoboes, and their escapades in the inn, with the police after them, whom they lead some merry antics. The following are the scenes represented:

- 1, The Sneak-Thieves' Inn; 2, The International Bank; 3, The Interior of the Bank; 4, Behind the Scenes; 5, The Costume Room; 6, A Statue as an Accomplice; 7, The Railway Station; 8, A Small Way-Station; 9, A Terrific Earthquake; 10, The Market-Place; 11, Hurlled into the Clouds; 12, Planted on the Roofs; 13, The Police Always on the Trail; 14, Foiled Again; 15, Played Out; 16, The Farm; 17, The Murder of the Dummy; 18, The Death of the Two Heroes; 19, Resurrection; 20, The Balloon; 21, The Kidnapping of a "Cop"; 22, The Start; 23, In the Air; 24, The Balloon-Car; 25, The Column of the Bastille.

This film is as fine a specimen of a trick film that has been produced, showing great ingenuity of conception.

Fights of Nations.

AFFAIRS OF HONOR A LA MODE PORTRAYED BY THE BIOGRAPH.

Our latest production, under six titles, represents various types and nationalities, with comedy and tragedy consistently intermingled. Every scene is beautifully staged and each nationality well represented.

"Mexico vs. Spain," the first scene, shows the rejected Mexican suitor, in a jealous rage, watching the love-making between Carlos, the Spaniard, his hated rival, and the beautiful senorita. With drawn stiletto he pounces upon the Don, but the senorita seizes his arm, thus saving her lover from a horrible death. After a terrific hand-to-hand encounter, the Don has the point of vantage over the Mexican, but through the pleadings of the girl releases him and bids him go. Next is shown two of "Our Hebrew Friends," in a characteristic battle—all talk, but no blows. A third Hebrew is drawn into the argument, in the heat of which a policeman appears and threatens to arrest them. The third Hebrew is made the innocent victim. He offers the officer a bribe of a roll of money, which is accepted, but the Jew steals it back. Then follows "A Scottish Combat"—a broadsword engagement between two of America's leading actors in Scotch costumes, showing how quick and accurate these

weapons can be handled. A comedy scene, "Sunny Africa," takes place in a concert hall on Eighth avenue, New York, frequented by the colored element. Buck dancing, cake walking, etc., are indulged in. The bully sends the attentions paid to his sweetheart by a dusky gentleman. Immediately razors are drawn, and the affair winds up in a rough house. In "Sons of the Ould Sod" we show a laughable scrap between Haggerty and Fogarty, caused by the accidental dropping of a wet sheet by Mrs. Haggerty from her window upon the head of Fogarty. The men battle furiously, until that soothing balm to hurt feelings—beer—is proffered by the ever-thoughtful Mrs. Haggerty. "America" then serves as an appropriate finale. The scene is magnificently decorated with emblems of all nations, the American eagle surmounting them. In harmony, peace and good-will the characters of the different nations appear, making it an allegorical representation of "Peace," with Uncle Sam presiding at a congress of the Powers.

Correspondence.

A LONG-FELT WANT.

Editors, MOVING PICTURE WORLD:

For some time past, it has been patent that the trade actually required a medium through which its requirements could be made known, but that medium to be absolutely fearless and independent. Thus far no publication has been introduced, and it is, therefore, with great pleasure I hail the advent of THE MOVING PICTURE WORLD and VIEW PHOTOGRAPHER and wish it Godspeed. If, as it has been reported, THE MOVING PICTURE WORLD will be subject to no certain class (and I believe it will be all that is claimed for it), your success is assured.

The only regret I have at the present time is that you cannot discriminate between the legitimate and the illegitimate, and by that I mean, refuse to accept advertisements from those who do not originate, but who copy all that is good in machines and films and have the brazen audacity to claim that they are originators. However, that may come later on.

There are pirates in all branches of trade, and it could not be otherwise than that they have been introduced in this line; but I frankly believe that the public, to use a popular expression, is becoming wise to the fact, and the angel born every day, popularly designated under a more homely term, will be induced to make extended inquiries before he invests his money.

There are sufficient good machines and good pictures on the market to-day to supply the demand without going into the imitations. These imitations appeal to the "cheap" class of show men, who lose sight of the fact that, generally speaking, a article cheap in price is likewise cheap in quality, and this explains more eloquently than words why a machine breaks down during a performance, whether it is concert or Nickelodeon work, and

the audience invariably condemns the operator, whereas they should condemn the proprietor, who, in order to save a few dollars, has bought a worthless article.

I hope in your editorials you will try to train a prospective purchaser of an outfit to buy a good article at a slight advance in price and thus save him the humiliation he will be subjected to if he buys an article merely because the catalogue is handsomely illustrated.

I wish you unbounded success, and remain,

Cordially yours,

LEWIS M. SWAAB.

A PLEA FOR FAIR TREATMENT OF THE OPERATOR.

The Editor of MOVING PICTURE WORLD:

What is an operator? A machine, a slave, a dog to be kicked, or a man to whom some consideration should be shown? We have in mind two types of operators, how they were treated, and the results. One class were working for a firm, and were treated as though they were serfs. We first noticed some fifteen or eighteen youths varying from seventeen to twenty years of age waiting in a corridor one Saturday at 2, and asked one, "What was doing?" "Oh," said he, "we are waiting for the dough, and have been here since 12 o'clock, waiting the boss's pleasure." While doing our business there was a scuffle, a fall, and some hearty laughter; when one of the principals of the firm went into the corridor and railed at these youths, with some of the vilest language ever heard outside Hades, thoroughly cowing and frightening all the fun out of them, threatening to keep them another two hours before he paid them their stipends of from eight to ten dollars, which he ultimately did do, they getting away about 4.15 o'clock. Now, note the sequel! We met one of these youths during the week, and commiserated with him. He said: "Oh, that's nothing; we are used to that. But I got even with him." "How?" we naturally asked. "Why, I cracked three condensers, scratched about 60 or 70 feet of film with a file, and took a \$40 job off the boss to So-and-so, with whom I am going to work on Monday next." There he was better treated, and, we believe, is doing well. We tried to argue about the principal and the morality of the matter, showing there was no justification for being so spiteful. It was all in vain. He made up his mind to get even according to his light; and he got it. He was treated like no human being ought to be treated; and, like a dog who has been whipped without cause, when his master turned his back he snarled and bit his heel.

Now a brighter picture. A friend of ours who has held his present position for some years, speaking of his experiences, said his employer made it worth while to keep everything spick and span. He received a commission on all repeat orders he secured, and he often sold his machine outright at the place of exhibition. He never had a quarrel or harsh word all the time he had been em-

ployed, and at Christmas he and three others received substantial cash bonuses as gifts. He remarked that it was a pleasure to do the work, and it was worth while to make sacrifices and put himself to inconvenience sometimes, if the success of the exhibition demanded it, well knowing that his (and his colleague's) efforts were fully appreciated by their employer, who made their interests his, thus securing better service and more careful operators.

These are two extremes, mayhap. All are not alike, we know; but if the happy medium is struck it will tend to improve the status of the operator, save the machines, give a longer lease of life to the films, and a general trustworthiness all round.

AN OPERATOR WHO RUNS HIS OWN SHOW.

AN OPERATORS' LEAGUE, AND WHY?

The Editor of MOVING PICTURE WORLD:

Dear Sir—I enclose an article on the subject we talked over to-day. If we can establish a school of operating and issue certificates to graduates and have an enrolment of all duly qualified operators so that you can conduct an Operators' Bureau, I think it would meet a long-needed requirement. Now, if a good operator is required there are no headquarters to which to apply, and the trial of a poor operator is terrible for an entertainer to take chances upon. I enclose my card and would be glad to join you in pushing through an Operators' League and securing proper legislation in New York State.

From the viewpoint of eight years' experience as an operator of moving picture machines, I earnestly voice the necessity of all operators coming under an organization.

I. For Their Own Protection.

An operator sustains a *responsible position*; the safety of human lives depends on his knowledge. Is he qualified to operate? Has any responsible board of inspection passed upon his qualifications? The League would help to protect the operator by equipping him with full knowledge of the danger points to be guarded against in his occupation.

II. Organize for Mutual Advantage.

At the present time an expert operator who understands about the different electric currents, the capacity of rheostats; how to get as good a result, or nearly so, from an alternating as from a direct current; the perfect adjustment of the lamp; the kind of, and correct positions of the carbons; how to get a steady result without flicker—a man who understands how to meet every condition, whose experience makes every exhibition a first-class affair, and whose presence at the machine is a guarantee of safety to the audience, is worthy a fair compensation, and should not be headed off by inexperienced, raw, ignorant experimenters, whose presence at the machine is a menace and peril to the audience, and whose principal qualification is a willingness to try to operate at half-price, or starvation wages.

When operators are licensed, as in Massachusetts, where they are obliged to give evidence of their fitness for the position, such fires as occurred on the Bowery last week could not occur. Cheapness and ignorance of requirements may be blamed for the constantly occurring accidents.

III. Organize for Instruction.

The League could be made a "school of instruction" under the direction of an expert. After three months' instruction, covering a thorough knowledge and demonstration of the science of operating and electricity, a certificate could be issued stating the qualifications of the party, this being a guarantee of efficiency.

How few operators but wish there was some place to go, where they could secure instruction on the different points they do not understand.

Such a course would tend to safeguard every audience against disaster.

The financial interests of operators undertaking this course would be advanced, as then there would be less chance of a failure of a moving picture exhibition. Such instruction would create and maintain a high standard of efficiency among operators.

IV. Organize for Standing.

An operator should be entitled to standing as such by some accredited authority or organization. In Massachusetts it is placed by the Legislature under the authority of the Inspection Department District Police.

No operator can give an exhibition with a moving picture machine without a license. He must demonstrate before the Inspector his abilities, and pass a fair examination before he can obtain his license; but, once having this, it is a valuable asset wherever he goes. Further than this, the public are not only safeguarded by the State against ignorant, inefficient operators, but also against the use of machines which are fire-traps. Every machine must also pass a rigid examination, must be equipped with safety magazines, must be sealed and tagged, and for using machines or exhibiting other than above specified a fine of from five to five hundred dollars may be imposed.

Why should the New York Legislature delay regulating until some awful disaster emphasizes the importance of such a measure?

It is earnestly desired that every operator in New York State will at once send his name and address to the editor of THE MOVING PICTURE WORLD, 361 Broadway, New York, and by so doing safeguard the welfare of the public who enjoy and patronize the moving picture shows.

"G."

[We are quite willing to allow THE MOVING PICTURE WORLD to be the official organ of the League and report its progress from time to time. Operators desirous of carrying out the suggestion of the bureau can use our free register slip in sending in their names for registration.—Ed.]

Operators' Register.

Operators in any locality may register without charge of any kind.

In your application be sure to fill out the "locality" blank.

Fill out blank and send to THE MOVING PICTURE WORLD.

Name

Permanent Address

Age..... Married or single.....

Salary per week.....

Desires position as.....

Also proficient in.....

Employed last by.....

From

To.....

Previously employed by.....

From

To.....

Other experiences and references, with machine accustomed to.....

What locality do you prefer working in?.....

It is hereby understood that I will at once notify the Editor on acceptance of a position, whether obtained through THE MOVING PICTURE WORLD or not.

DO IT NOW

Enclose a Two Dollar Bill, Check, Post-Office or Express Money Order in an envelope and send to

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 Miles Bros., 10 E. 14th st., New York.
 Miles Bros., 116 Turk st., San Francisco, Cal.
 Selig Polyscope Co., 41 Peck court, Chicago.

DEALERS.

Acme Exchange, 133 Third ave., New York.
 American Film Co., 87 E. Washington st., Chicago, Ill.
 American Exchange, 630 Halsey street, Brooklyn, N. Y.
 Boswell Manufacturing Company, 122 Randolph street, Chicago.
 Burke & James, 118 West Jackson Boulevard, Chicago, Ill.
 Chicago Projecting Co., 225 Dearborn st., Chicago.
 O. T. Crawford Film Exchange, Fourteenth and Locust streets, St. Louis.
 Harry Davis, Davis Building, 247 Fifth avenue, Pittsburgh, Pa.
 Edison Mfg. Co., 304 Wabash ave., Chicago.
 Enterprise Optical Co., 154 Lake st., Chicago.
 Erker Bros., 608 Olive st., St. Louis.
 German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harbach & Co., 809 Filbert st., Philadelphia, Pa.
 C. L. Hull & Co., 209 East Fifty-seventh street, Chicago.
 Kinetograph Co., 41 E. 21st st., New York.
 Kleine Optical Co., 52 State st., Chicago.
 Kleine Optical Co., 127 W. 32d st., New York.
 I. H. Knowlton Company, Westbrook, Me.
 G. Melies, 204 E. 38th st., New York.
 Pathe Cinematograph Co., 42 E. 23d st., New York.
 People's Vaudeville Company, 1123 Third avenue, New York.
 Sears-Roebuck Company, Chicago.
 Montgomery-Ward Company, Chicago.
 L. M. Swaab & Co., 338 Spruce st., Philadelphia.
 Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

P. Bacigalupi, 1107 Fillmore st., San Francisco, Cal.
 Boston Film Exchange, 564 Washington st., Boston, Mass.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
 Chicago Film Exchange, 133 S. Clark st., Chicago.
 Detroit Film Exchange, Telegraph Building, Detroit, Mich.
 Eug. Cline & Co., 59 Dearborn st., Chicago.
 Globe Film Service, 59 Dearborn st., Chicago.
 W. E. Greene, 228 Tremont street, Boston, Mass.
 Hartsin & Co., 138 E. 14th st., New York.
 Hetz, 302 E. 2nd st., New York.
 Inter Ocean Film Exchange, 99 Madison st., Chicago.

Kinetograph Company, 41 East Twenty-first street, New York.
 Kleine Optical Co., 52 State st., Chicago.
 Laemmle Film Service, 167 Dearborn st., Chicago, Ill.
 F. Meyers, 123 W. 27th st., New York.
 L. M. Swaab & Co., 83 Madison st., Chicago.
 Miles Bros., 10 East Fourteenth street, New York.
 Miles Bros., 116 Turk street, San Francisco, Cal.
 National Film Renting Bureau, 62 N. Clark st., Chicago.
 Novelty Moving Picture, 1063 Broadway, Oakland, Cal.
 Wm. Paley, 40 W. 28th st., New York.
 Peerless Exchange, 112 E. Randolph st., Chicago.
 Pittsburgh Calcium Light Co., 515 First ave., Pittsburgh, Pa.
 Geo. K. Spoor & Co., 62 N. Clark st., Chicago.
 Stereopticon Film Exchange, 106 Franklin st., Chicago.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago.
 Temple Film Co., Masonic Temple, Chicago.
 20th Century Optiscope, 91 Dearborn st., Chicago.
 U. S. Film Exchange, 59 Dearborn st., Chicago.
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 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Chiles Film Exchange, 133 S. Clark st., Chicago.
 Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
 Pioneer Stereopticon Company, 237 East Forty-first street, New York.
 Kleine Optical Co., 127 W. 32d st., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 Lumiere & Co. (Ltd.), 11 W. 27th st., New York.
 L. Manasse, Tribune Building, Chicago.
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Moving Picture Machines.

AND SUPPLIES.

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 Chicago Film Exchange, 133 S. Clark st., Chicago.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
 C. Dressler & Co., 143 E. 23d st., New York.
 Eug. Cline & Co., 59 Dearborn st., Chicago.
 Edison Mfg. Co., 31 Union sq., New York.
 Edison Mfg. Co., 304 Wabash ave., Chicago.
 Enterprise Optical Co., 154 Lake st., Chicago.
 Erker Bros., 608 Olive st., St. Louis.

German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harbach & Co., 809 Filbert st., Philadelphia.
 Kleine Optical Co., 52 State st., Chicago.
 Kleine Optical Co., 129 W. 32d st., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 Lumiere & Co. (Ltd.), 11 W. 27th st., New York.
 McIntosh Stereopticon Co., 37 Randolph st., Chicago.
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 N. Power, 117 Nassau st., New York.
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 H. E. Roys, 1368 Broadway, New York.
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 L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago.
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 Coleman & Newton, 237 E. 41st st., New York.
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 Indianapolis Calcium Light Co., 116 South Capital ave., Indianapolis.
 New York Calcium Light Co., 410 Bleeker st., New York.
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Slides for Illustrated Songs

The BEST Songs—Illustrated by the
BEST Slides—at the BEST Prices

I manufacture to order only and do not deal
in slides of other makes

I DO NOT RENT SLIDES

Lantern Slide Review.

"No One Knows How Much I Miss You."

Ballad. Words by Ed. Rose. Music by Theodore Morse. Copyright by F. B. Haviland Publishing Co., 125 West Thirty-seventh street, New York City.

Slide 1. Interior, with loving couple seated on couch.

2. A lake side, with foliage, the same couple seated under a tree resting.

3. Interior hall of home, staircase with father, mother and little baby girl giving father good-night kiss.

4. Interior, with couple looking out of window upon the moonlit scene.

5. Country bridge over brook, with forlorn female listening pensively to singing birds.

6. Couple coming down steps of country lane, a long vista of trees in background.

7. Garden scene with female bending over drooping flower bush, as though telling them her loneliness and seeking their sympathy.

8. Same figure sitting alone in boat on edge of lake, listening as if in anticipation of some one's coming.

9. Brook scene with disconsolate woman sitting on stone at foot of tree.

10. Loving couple advancing down country lane, foliage and flowers in full bloom.

11. A magnificent bush of flowers in full bloom, drooping their heads.

12. Lake scene with full foliage, boat in foreground, and couple rehearsing the old, old story.

13. Lake side, foliage in background, woman seated on rock watching her own reflection in water at her feet.

14. Garden scene, couple hand-in-hand, lady plucking flower.

15. Lake and woodland scene, couple hand-in-hand, woman stooping and plucking flower from water's edge, man preventing her falling into water.

16. Summer arbor with female sitting on rail lost in reverie.

17. Title slide.

The above slides are manufactured by Scott & Van Alton, of New York. The posing is good, the models having entered into the spirit of the song, fully carrying out the thoughts and ideas expressed. The coloring is rich, natural, and artistic.

A New Set of 52 Slides Illustrating the Three Degrees of Free Masonry.

A new set of 52 slides illustrating the three degrees of Free Masonry.

1. Interior Masonic Temple, New York. Altar with Holy Bible, Square and Compasses.

*2. Ancient Lodge in the valley. Woodland scene showing the craft at session, well guarded.

*3. Form of Lodge with emblems in proper positions.

*4. Three pillars—Ionic, Doric, Corinthian.

*5. Jacob sleeping on stone with dream effect and three staves prominent, angels ascending and descending.

*6. Furniture of Lodge, duplicate of No. 1.

*7. Ornaments of Lodge. A well-arranged tessellated pavement with border.

*8. Interior of Austen Room, New York Temple, showing the Three Great Lights.

*9. Photographs of the Grand Lodge jewels of New York, representing the immovable jewels.

*10. The East of Austen Room, showing the three movable jewels.

*11. Tabernacle in the wilderness showing the High Priests at their devotions; true design of tabernacle.

*12. Brotherly Love is represented by two gladiators engaged in mortal combat, discovering their Masonic relationship, throw down swords and shields and clasp hands in token of peace.

*13. Relief is illustrated by a traveling brother with emblems of craft receiving bread and mess of pottage from the almoner.

*14. Represents a rock in midstream on which is the Bible, showing Truth as on a rock.

*15. Saints John the Evangelist and Baptist.

*16. Points of Entrance. A Roman soldier standing at attention with camp in background.

*17. Fortitude. A newly-wedded Roman couple; on receiving news of war the wife arms her husband and bids him go forth in duty to his country.

*17a. Fortitude. Another scene showing the Roman soldier at his post in Pompeii, Vesuvius in background belching forth lava and fire, while his comrades flee for their lives. (Both slides show fortitude and the lecturer may use which he prefers.)

*18. Prudence is here depicted with the mirror.

*18a. Prudence, another illustration of this subject, showing a prudent woman, above flattery or admiration, passing down the vestibule of a Roman Senator's home, while the men look on with admiration, yet courteous.

*19. Temperance is shown by this goddess taking water from crystal spring.

*20. Justice is the usual blindfolded figure of woman, with scales and sword.

*21. Chalk, Charcoal and Clay represent these elements.

SONG SLIDES

FOR RENT

**Simpson's Colored
SLIDES**

\$1.00 per week per set

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ALFRED SIMPSON257 West 111th Street
NEW YORK

22. Pillars of the Porch. From Austen Room.
23. Five Orders of Architecture.
- *24. Hearing is illustrated by woman at seashore with conch shell held to her ear.
- *25. Seeing. Woman with eyes shaded, looking down the valley.
- *26. Feeling. Seashore with mother and child in affectionate attitude.
- *27. Smelling. Woman at rose bush, with bunch of roses in hand, smelling one.
- *28. Tasting. Woman at vineyard eating grapes.
- *29. Seven Liberal Arts. Shows seven steps, lower one inscribed Grammar, school-boy with his book; Rhetoric, a Roman Senator holding forth; Logic, a middle-aged man studying from scroll; Arithmetic, boy with slate; Geometry, middle-aged man drawing circle with compasses; Music, woman with harp; Astronomer with telescope, globe, etc., gazing at stars.
- *30. Scene at Water Ford. Our ancient brethren watching under tree (on which hangs sheaf of corn) the coming across the ford of brethren or foes.
- *31. Corn, Wine and Oil. Shows Goddess of Plenty with cornucopia from which fall in abundance grapes and olives, while cornfields fill the background.
32. G. The East, Austen Room.
- *33. Building K. S. Temple. Shows the ancient craftsmen, E. A., F. C., and M. M., with K. S. directing.
34. Ancient Grand Masters at their posts.
- 35, 36 and 37. E. A., F. C. and M. M. Lodges.
- *38. Three steps, Youth, Manhood, Age.
39. Pot of Incense.
40. Beehive.
41. Sword guarding Constitution.
42. The All-Seeing Eye.
- *43. The Ark and Anchor, Flood, Ark on Waters. Bodies bottom of the water and anchor.
44. Forty-seventh problem. Figure.
- *45. Death and the Hour-Glass. This scene shows a majestic figure holding hour-

glass in left hand, in which he intently looks, grasping sword in right, while the setting sun in background is reflected in the stream of life. (A poetic subject.)

*45a. Shows the usual figure of skeletonized Death.

*46. Scythe, lying on the greensward.

*47. Coffin, Spade and Maul.

*47a. Plant of Acacia—Immortality.

*48. The Broken Column.

The set is well gotten up, and those slides marked with * are richly colored in oils.

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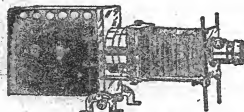
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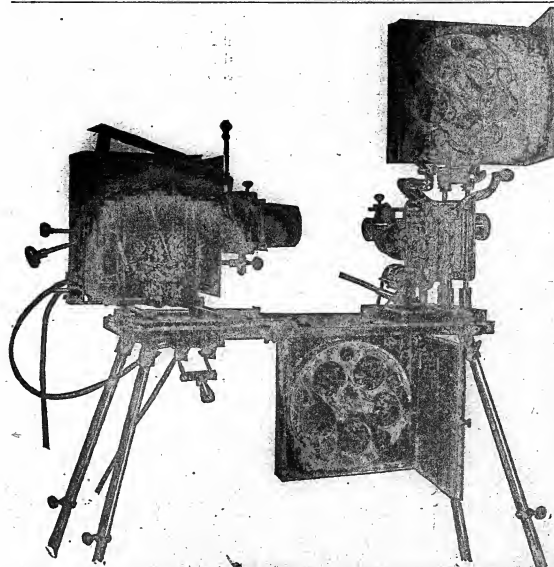
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EDITORIAL.

Ourselves.

The first issue was in such great demand that there are only *two copies left* for our own file. We are very grateful for the flattering encomiums bestowed upon us, and for the many kind wishes for success. To those of our readers who sent their subscriptions before issue, and the advertisers who gave us their support, we tender our thanks. To those who flatter us, we would say they remind us of a story told by the late J. B. Gough, who had been engaged to speak in a town some distance from home. At the close of one of his most fervid orations the audience were so carried away with enthusiasm that they forgot the most essential part—the dollars. Next morning a committee of the town waited upon him with a vote of thanks, which was delivered by the chairman of the evening meeting in a neatly set speech. To all of this J. B. Gough replied: "Gentlemen, I thank you for your kindly thoughts and the words you have just spoken, eulogizing my weak efforts; but if you would kindly put that vote of thanks on paper, maybe the hotel-keeper, the railroad people, and my landlord, will accept it in lieu of current coin of the States." The committee took the hint and recompensed him far better than he anticipated.

Will our readers act likewise? Printer, paper merchant, Postoffice and other items have to be met, and your *two dollars* for a year's subscription will materially assist the publishers, and yours truly.

The Closing of Nickelodeons in New York City.

As briefly mentioned in our last issue, some forty of these places of resort were closed for not complying with the conditions demanded by the Board of Electricity.

It appears, on inquiry, that certain owners are in the habit of buying up *old* and *wornout* machines of types that existed in the early days of cinematography, and by tinkering them up, adding a little here and a little there, making them work (after a fashion), and to this were adding all the film (bought cheap) that lumbered up the dealers' shelves, placing same in the hands of a coterie of boys, and instead of using up-to-date appliances, made of iron, to receive the film, it was run into linen bags, for the sake of cheapness. The result has been disastrous fires, caused through this inefficiency and carelessness, and although cautioned time and again, little notice was taken, until it resulted in the closing of the places and dismissal of the inexperienced boys. Further than this, it has caused the manufacturers of machines no end of trouble and expense, and one on whom we called voiced his sentiments as follows:

"The last two weeks have been a busy time for the manufacturers of motion picture machines. The Electrical Bureau of the Department of Water Supply, Gas and Electricity has deemed it necessary to restrict exhibitors and make necessary certain changes in the ma-

chines to guard against fires. Several fires have lately occurred on account of unscrupulous operators, who did not use the ordinary precautions for preventing accidents. Of course, most operators are mere boys, very poorly paid, and hence a decent operator cannot take any work at such places. All operators should be over twenty years old and licensed, and made responsible for any neglect on their part in leaving their films and machines unprotected.

"Film made of celluloid is naturally very inflammable and the rays of the electric or calcium light must not too long rest at one point, to avoid burning of the film. Various devices have been made by manufacturers as precautionary auxiliaries, but the operator usually leaves the fireproof magazines open, does not take proper care of the reels with film on them, and either forgets or deems it unnecessary to shut off the light if anything happens to the mechanism or there is a break in the film. Now, the manufacturers are perfectly willing to make further precautionary devices, but a proper time allowance should be granted and not the exhibition places shut up, as it injures greatly both parties in doing business. It would be advisable to pass each machine and put a license tag on it, but the manufacturer and showman should get at least one month's time to get their equipments in approved shape.

"EXAMINE AND LICENSE OPERATORS."

These sentiments fully accord with our own views, and we would like to see laws passed, similar to those in existence in Massachusetts (which will be found on another page), to cover the whole of the cities of the United States. A tall order, you may remark. Well, yes, it is; but nevertheless, no valid reason can be adduced why such laws are not in existence.

With a view of getting operators licensed, if possible, we paid a visit to Mr. Brown, of the Electric Bureau of New York, and in the course of an interesting conversation we learned that the requirements of this department are far more rigid than those of any other city in the world, so far as appliances go and the manner in which tests are made. On referring to the licensing of operators, Mr. Brown informed us that there was no provision made for such a procedure, and if we were willing to draft a bill for Albany, calling for such action, it would have his fullest sympathy and support, and that he would like to see a registration of electrical workers on similar lines to the plumbers, fully believing it would be a boon to the worker and the city. In reply to our question about the reopening of the Nickelodeons, we were answered that permits for a period of thirty days had been granted, provided certain alterations and safeguards had been made, and that all the obsolete machines were made over with safety devices, where such was possible, or new machines substituted.

In relation to the machines, we learned that as a result of this action the principal makers were asked to submit their machines to the bureau for inspection, and some

very drastic experiments were made. The Edison and Waters kinetoscopes passed with little alteration; the cameragraph of N. Powers and the Chas. Dressler Company's machine were ordered to be improved in one or two minor points, chiefly in the mechanism of the safety shutter devices. Both these firms are now hard at work, complying with the suggestions made, after which the machines of these three firms will have arrived at the acme of perfection, so that customers may be assured that every safeguard the ingenuity of man can devise will be there for protection of the public. One remark is very pertinent here, that is, with all this work and toil, while the machines are everything that can be desired, *they are not fool proof*; by this is meant, that if operators will not use common sense and care they can always find a means to have an accident (?).

In penning the above remarks, we have no desire to imply that these three machines are the only ones that come up to the proper standard. Other makers have good machines, and no doubt they will pass the necessary examination, but at the time of writing we have no knowledge of them, and if the various manufacturers will send us particulars of tests made with their machines we will give them full publicity.

Edison vs. Biograph.

Owing to the importance of the decision handed down from the United States Circuit Court of Appeals, Second Circuit, in *re* Thomas A. Edison vs. American Mutoscope and Biograph Company, we deem it necessary in the interests of the profession at large to publish the opinion of the judges in full; consequently, several matters of interest are held over till next issue.

UNITED STATES CIRCUIT COURT OF APPEALS,

Second Circuit.

Before WALLACE, LACOMBE and COKE, Circuit Judges.

THOMAS A. EDISON,
Complainant-Appellant,
vs.
THE AMERICAN MUTOSCOPE AND
BIOGRAPH COMPANY,
Defendant-Appellee.

This cause comes here upon appeal from a decree of the Circuit Court, Southern District of New York, dismissing a bill in equity for infringement of a patent. The patent is Re-issue No. 12637, dated September 30, 1902, original No. 589,168 (August 31, 1897), to Thomas A. Edison for a kinetoscope. The opinion below will be found in 144 F. R., 121.

The original patent was before this court in a suit by the same complainant against the same defendant, reported 114 F. R., 926. The claims of the original patent were:

"1. An apparatus for effecting by photography a representation suitable for reproduction of a scene including a moving object or objects, comprising a means for intermittently projecting at such rapid rate as to result in persistence of vision images of successive positions of the object or objects in motion, as observed from a fixed and single point of view, a sensitized tape-like film and a means for so moving the film as to cause the successive images to be received thereon separately and in a single-line sequence.

"2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape film at a high rate of speed across the lens of the camera, and for exposing successive portions of the film in rapid succession, substantially as set forth.

"3. An apparatus for taking photographs suitable for exhibi-

tion of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film across the lens of the camera at a high rate of speed and with an intermittent motion, and for exposing successive portions of the film during the periods of rest, substantially as set forth.

"4. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a single camera, and means for passing a sensitized tape-film across the lens at a high rate of speed and with an intermittent motion, and for exposing successive portions of the film during the periods of rest, the periods of rest being greater than the periods of motion, substantially as set forth.

"5. An unbroken transparent or translucent tape-like photographic film having thereon equidistant photographs of successive positions of an object in motion, all taken from the same point of view, such photographs being arranged in continuous straight-line sequence, unlimited in number save by the length of the film, substantially as described.

"6. An unbroken transparent or translucent tape-like photographic film provided with perforated edges and having thereon equidistant photographs of successive positions of an object in motion, all taken from the same point of view, such photographs being arranged in a continuous straight-line sequence, unlimited in number save by the length of the film, substantially as described."

In the prior suit the circuit court sustained claims 1, 2, 3 and 5 and those only came before this court upon the appeal. It was held that the patentee was not entitled to such broad claims, the decree of the circuit court was reversed and the bill dismissed. Thereupon the patentee applied for and obtained a re-issue, in two patents, one for the film as a new article of manufacture (the subject of original claim 6), which is not involved in this case, and the other which is now sued upon. This re-issued patent contains four claims; the first three are as follows:

"1. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

"2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with intermittent motion; and a continuously-rotating shutter operated by said shaft for exposing successive portions of the film during the periods of rest, substantially as set forth.

"3. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with intermittent motion; a shutter exposing successive portions of the film during the periods of rest; and a reel revolved by said shaft with variable speed for winding the film thereon after exposure, substantially as set forth."

The fourth claim of the re-issued patent is identical with the fourth claim of the original patent. One of the alleged infringing devices, that namely which, it is contended, infringes only claims 1, 2 and 3, is the same device that was before the court in the first suit and is known as the biograph camera; the other alleged infringing device is known as the Warwick camera and it is contended infringes also claim 4.

LACOMBE, Circuit Judge.

Upon the appeal in the first suit we discussed the prior art and the general character of the device sought to be patented at very great length. It is unnecessary to repeat that discussion; all that was said in the prior opinion, however, may be considered as embodied here, since the conclusion hereinafter expressed is founded upon the findings then made and which nothing in the present record or argument induces us to qualify in any manner. We held that Edison was "not a pioneer in the large sense of the term, or in the limited sense in which he would have been if he had invented the film. He was not the inventor of the

film. He was not the first inventor of apparatus capable of producing suitable negatives, taken from practically a single point of view, in single-line sequence upon a film like his, and embodying the same general means of rotating drums and shutters for bringing the sensitized surface across the lens and exposing successive portions of it in rapid succession. . . . Neither was he the first inventor of apparatus capable of producing suitable negatives and embodying means for passing a sensitized surface across a single lens camera at a high rate of speed and with an intermittent motion, and for exposing successive portions of the surfaces during periods of rest." Also that "the real invention, if it involved invention as distinguished from improvement, probably consists of details of organization, by which the capacity of the reels and moving devices are augmented and adapted to carry the film of the patent properly and properly."

Upon the record in that case, however, we held that the "prior art did not disclose the specific type of apparatus which is described in his patent. His apparatus is capable of using a single sensitized and flexible film of great length with a single lens camera, and of producing an indefinite number of negatives on such a film with a rapidity theretofore unknown." The case was therefore an appropriate one for re-issue under Sec. 4,016, U. S. Rev. Stat., since there is no suggestion of any fraudulent or deceptive intention in claiming more than the patentee was found to be entitled to. Upon re-issue with claims restricted to the specific type of apparatus described in the patent, the question would be presented whether those claims as thus restricted were properly allowed in view of the state of the art and whether defendant's device infringed them.

The specific type of apparatus shown in the patent was thus described in the claim: "It is enclosed in a box-like casing from which light will be excluded except through the lens, and which embraces an ordinary adjustable camera having the lens mounted in the side of the box. Two reels, enclosed in suitable cases, are located on opposite sides of the camera lens. The film is drawn from one of the reels on to the other across the lens. It is transparent or translucent and tape-like in form, and is preferably of sufficient width to admit the taking of pictures one inch in diameter between the rows of holes on its edges. These holes are for engagement with the feed wheels for positively advancing the film. When the film is narrow it is not essential to use two rows of perforations and shutters, one of such rows and one feed wheel being sufficient. The two feed wheels are carried by a shaft and engage the film on one side of the camera opening. The power is supplied by an electric motor which drives a rotating shaft carrying the feed wheels through a pulley, the latter being connected with the film by a wheel shaft. The take-up reel, or the reel which receives the tape after passing the lens, is also driven from the motor shaft through a pulley which is frictionally mounted upon the reel shaft. The shaft carrying the feed wheels is controlled by a stop or escapement movement which is driven positively by another shaft, so that, although the motor tends to drive the feed wheels continuously, they are only permitted to turn with an intermittent motion by the stop or escapement device, the pulley which drives the feed wheels slipping on the feed wheel shaft while that shaft is held at rest by the stop or escapement device. A shutter consisting of a rotating disk having an opening in it is mounted directly upon the motor shaft and revolves past the lens, so that the light from the lens is intermittently thrown upon and cut off from the sensitive surface of the film. The camera is shown as a single lens, and is arranged to project the image of the scene being photographed upon the film when the openings of the shutter disk are opposite the aperture between the lens and the film. In operation the apparatus is first charged with a tape-film several hundred or even thousands of feet in length. The specification states that the parts are preferably proportioned so that the film is advanced one-tenth of an inch at a time, in order to give the sensitized film as long an exposure as practicable, and is moving forward one-tenth of the time, and that the forward movement is made to take place thirty or more times per second, and preferably at least as high as forty-six times per second, although the rapidity of movement, whether of times per second may be regulated as desired to give satisfactory results, and there should be at least enough so that the eye of the observer cannot distinguish, or, at least, cannot clearly or positively distinguish, at a glance, the difference in position occupied by the object in successive pictures."

The securing of intermittent action to the parts which engage the film is effected by certain stop devices, the details of which need not be enquired into; they are equally adapted to other uses than those shown in the patent and are the subject of a separate patent to Edison No. 491,993. The important distinctive feature is the means by which the intermittently moving parts handle the film. In addition to the references in the earlier case, there are a number of patents introduced here, of which it is

sufficient to say that we concur with the judge who heard the cause at circuit that the apparatus described in the patent exhibits patentable novelty. Such novelty, however, cannot be predicated solely on the circumstance that the intermittently moving parts operate directly upon the film; the meritorious feature of the device is that they seize hold of the film firmly, move it positively, regularly, evenly and very rapidly without jarring, jerking or slipping, producing a negative which can be printed from and reproduced as a whole without rearrangement or correct imperfect spacing of the successive pictures. The specification states that when the film is clamped in the delivery case "the loose pulleys 7 18 slip without pulling said film along," and that when the film is released from that clamp "the pulleys operate to pull the same along." Loose pulley 18 turns the tape over reel and it has been suggested that the phrases quoted imply that said reel is, in fact, the feeding mechanism. A careful study of the patent has satisfied us that this is not so. The specification explicitly states that the "teeth of the wheels 5 enter the holes along the edges of the film for the purpose of positively advancing the film."

The organization described shows that the sprocket wheels are adapted to push the film along as they revolve, as well as to hold it back when they are at rest. The distance to be moved for each exposure is so short (an inch) that the film can apparently be moved forward by pushing as well as by pulling, since the guard or guide through which it moves protects it against buckling. While the film may at times be practically tense between the intermittently moving sprocket wheels and the take-up reel, it would seem that operation at high speed would soon produce a slack or loop between the sprocket-wheels and the delivery reel, and the evidence of complainant's expert shows that in practice this is so. The specification states that when the film is narrow it is not essential to use two rows of perforation and two feed-wheels, but at least one sprocket wheel and one row of perforations are essential to the organization described. In succession each sprocket enters a hole, thereby holding the film firmly and positively, and either advancing it forward or holding it at rest by a method of engagement, which eliminates all chance of slip. The engagement between the feed-wheels and the film is not frictional; the film is continuously held by the interlocking of a sprocket and a hole; as one sprocket leaves a hole the next succeeding sprocket enters it, since the success of the latter is entirely dependent on the action of the take-up reel the film must advance as the sprocket wheel moves and cannot advance when the sprocket wheel is at rest. Complainant's expert has operated a camera constructed in substantial accordance with the specifications, and from which he has taken a series of pictures, and has shown that the sprocket wheels alone moved the intermediate section of film across the camera at the requisite high rate of speed and with the intermittent motion.

In the defendant's Biograph Camera there are the usual reels and devices for giving to some parts of the apparatus a continuous and to others an intermittent motion. The "intermediate section" of the film is moved across the lens by two friction rollers located just beyond the film-guide; these move continuously and draw the film forward. The mechanism for holding the same stationary during exposure is stipulated in the record. "Mounted upon the motor shaft N is a grooved cam n, imparting movement to an arm n' (which arm rocks a shaft n''). * * * Loosely mounted upon the journal n' (of the rock shaft) is a tension leaf W forming part of the film slide (or film-guide) F. The film B passes between this tension leaf and the back plate v' of the guide. * * * n' designates a projection mounted upon the rock shaft n' and co-acting with the tension leaf W to throw the same away from the back plate and therefore out of engagement with the film when a portion of the film has been exposed and it is desired to again move the film relatively to the lens. The rolls which draw the film, rotate instantaneously and draw the film past the lens with a continuous motion were it not that the film is gripped by the tension leaf momentarily to admit exposure."

Figure 5 of the drawings of Defendant's Biograph machine was taken from the misunderstanding of this description. It will be observed that there is a part marked n' called a "punch," which might be supposed to have, in part, the function of complainant's sprocket, holding back the film by interlocking engagement. This is not so, as will be seen when the necessity for giving a punch to the film is explained.

The engagement of defendant's moving parts with the "intermediate section" of film is wholly frictional; there is no such interlocking as will hold the film firmly, advancing it with mathematical accuracy precisely the same distance between exposures, making its motion absolutely co-extensive with that of the sprocket at the beginning of the operation to the end, and thus securing a perfection of spacing of the negatives upon the exposed film. It is apparent that in defendant's engagement

ere is the possibility of "slip"; and it might be expected that likelihood of such action would be increased by the extremely high speed at which these machines are run, giving 20 or more pictures per second. This, moreover, is not a matter of conjecture; there is positive proof. Marvin, who has had large experience in operating defendant's machines, testified:

"Negatives, to my knowledge, are never exhibited in public. In order to exhibit a picture it is necessary to print positive reproductions. The apparatus in which such positive reproductions are printed can readily be arranged so that the pictures upon a positive strip of film are uniformly spaced, although the pictures upon the negative strip may be very unevenly spaced. As a matter of fact, none of the cameras of our company produce uniformly-spaced negatives. In the manufacture of our mutoscope pictures the positive pictures are printed upon bromide paper and the paper is cut up so that each piece of paper carries independent picture."

It is solely to facilitate this operation that the punches are ought into the combination. The film has no holes along its edges as it leaves the supply-reel; they are punched in only at the moment of exposure. The stipulated description reads: "secured to the rock shaft" are two punch arms "n" and "m" of which are mounted punches "n".

"* * * The film B perforated in its passage between said tension leaf and back plate by means of the punches "n". * * * The film is gripped by the tension leaf momentarily to permit exposure. During this opening interval the punch "n" is actuated to perforate the film at each exposed portion and at or adjacent to each of the m.

The use of the perforations as an aid to correcting the results of imperfect spacing is shown in the testimony of Johnson, superintendent of defendant's photographic department:

"The feed in the Biograph camera is by friction rollers, and the feed is tolerably regular so long as the film is of one thickness and so long as all the adjustments on the machine are in first-rate condition. As a matter of fact, however, the film varies very considerably in thickness, and the feed is by means regular, varying from three-sixteenths to five-sixteenths of an inch in some cases. The normal proper feed is one-quarter of an inch. It would not be possible to exhibit properly a positive fac-simile of the negative film which our company's (Biograph) camera produces."

"Q. 21. Please explain how defendant company prepares the film and prints from these negatives which are used in the exhibiting machines?"

"A. The camera is provided with a pair of punches and dies, which are brought into operation and perforate the film during a period of exposure. The perforations are situated in a tank space underneath the picture proper and always bear a fixed relation to the picture itself, so that these holes being fed over dowel pins in our printing machine, enable us to print a picture which shall be perfect in register with every other picture, irrespective of the spacing in the negative film."

"The spacing of the pictures on the positive film made by our company is such that the scenes which the photographs present will not be properly produced by simply passing the film through the Biograph."

Because of these differences in parts, in action and in result, we are of the opinion that the defendant's Biograph camera is of the type of apparatus described and shown in the original re-issued patent. The language, even of the re-issued claims, considered by itself and giving no force to the words "substantially as set forth," may be broad enough to cover it, but that is not sufficient.

"Infringement should not be determined by a mere decision that the terms of a valid patent are applicable to the defendant's device. Two things are not precisely similar because the same words are applicable to each. The question of infringement involves consideration of practicality and of substantial identity, and therefore must be quantitative as well as qualitative." *Goodyear Shoe Mach. Co. v. R. R. Co.* We conclude, therefore, that defendant's Biograph camera does not infringe claims 1, 2 or 3 of the re-issue.

The other apparatus used by defendant, viz., the Warwick camera, has a different mode of operation. The engaging rollers, which advance the film after it has passed the film-slide or guide where exposure is made and which deliver it to the take-up reel located about half way between the take-up reel and the film-slide, and their movement is so regulated as to other parts at there will always be a loop of slack film between said rollers and the film-slide. In consequence the film cannot be advanced any revolution of these rollers, as was the case with the Biograph camera. The film as it comes from the delivery roll is a row of holes along each edge; when it is in the film-slide these holes are engaged by means of a reciprocating two-lined roll, carrying small studs or pins which pass into the holes

on the opposite edges of the film, in the same way as the sprockets pass into the holes in complainant's machine. As these studs or pins are inserted on the down stroke of the fork and withdrawn on the up stroke, the film is intermittently fed across the field of the lens. These pins or studs do not hold back the film against any forward pull, because there is no forward pull to be resisted; neither an intentional forward pull as found in the Biograph, nor an accidental or occasional forward pull when the film is taut between the film-slide and take-up roll as found in the camera of the patent; when the pins are withdrawn the film lies, inert, in the film slide. But the "intermediate section" is moved across the lens just by the interlocking engagement between a sprocket or pin and a hole in the film, thereby moving it positively, regularly, evenly and very rapidly without jarring, jerking or slipping—the parts being arranged so that the movement shall be intermittent. In our opinion the bifurcated fork with studs is the fair equivalent of the wheel with sprockets, and the combination shown in the Warwick camera is an infringement of claims 1, 2 and 3 of the re-issued patent.

Claim 4 of the re-issue is identical with claim 4 of the original and differs from claim 3 of the original only by the insertion of the words "the periods of rest being greater than the periods of motion." It is obnoxious to the criticisms expressed as to original claim 3 in our former opinion, and for reasons therein expressed must be held void.

The decree of the Circuit Court is reversed, without costs of this appeal to either party and the cause remanded with instructions to enter a decree in accordance with this opinion.



The Burtis annex in Water street, Auburn, is opened for the exhibition of moving pictures and vaudeville. It is proposed to give six performances a day and the admission will be five cents.

* * *

A new company, to be called the Progressive Amusement Company, of Dallas, has been formed, with a capital stock of \$10,000. The incorporators are L. A. Harris, Ike I. Lorca and B. Benno.

* * *

Arcadia Amusement Company, Arcadia, Los Angeles (Cal.), has been formed for the purpose of establishing a resort in which a large theater will be set aside for moving pictures. Capital stock, \$200,000.

* * *

Dwight Elmendorf gave the last of his illustrated lectures on travel at Carnegie Music Hall, Pittsburgh, recently. His subject was "The Land of the Midnight Sun." The motion pictures were excellent, one showing the sport of ski running being one of the most amusing ever seen by a Pittsburgh audience.

* * *

It is announced that S. Z. Poli has purchased the St. Mary's church property on Church street, New Haven, where is now located his Bijou Theater, paying about \$130,000. It is centrally located and happens to be the ground on which Mr. Poli made his first venture as the manager of a vaudeville theater fifteen years ago.

* * *

Rocky Glen, Scranton's first amusement park, has been sold to a New York and Boston syndicate. The consideration is not known, but is claimed by Mr. Frothingham to exceed \$260,000. The new owners will take immediate possession and, it is claimed, will spend \$50,000 in improvements, this year. Mr. Frothingham gives ill-health as his reason for disposing of the property.

Dr. W. H. Earle, vice-president of the Southern California Realty Company, is at the head of a syndicate of Los Angeles and Eastern capitalists which plans to erect a fine tourist hotel or a building devoted to amusement purposes on the ocean front opposite the Decatur Hotel. The site, which is 213 feet in length, extending from Marine street to Navy avenue, has just been purchased.

* * *

The building on Lisbon street, Lewiston, formerly occupied by the Lewiston *Morning News*, has been leased by the Shepherd Moving Picture Company for the opening of a theater.

Ralph Ward, identified with this company, has had the matter in charge. About \$2,000 will be spent on the interior. Opera chairs will be put into the building, and the best kind of pictures will be shown.

It is to be called "The Bijou." It will be a "nickel" show after the style of these houses in other cities.

* * *

Before long Des Moines will be seeing moving pictures of the Thaw trial. Fred Buchanan has received word that pictures of the famous trial are now in preparation and will soon be sent out all over the country. They will show the entire tragic story from the time Evelyn Nesbit was a young girl to the thrilling episodes in the court room. The Lubens Picture Company is getting up pictures and they have scoured the country for models as nearly like the real actors in the tragedy as possible.

[Surely there is enough rubbish on the market, without inflicting the public with such nauseous films. We hope the better element of the public will express their disapproval, and that legal steps will be taken to prevent such exhibitions. —Ed.]

* * *

We learn that Dr. Henry R. Rose, of Newark, N. J., has prepared a special lecture for Y. M. C. A. meetings, which is something entirely new, in the way of an illustrated story of the life of Christ. The slides used were secured in a most interesting manner. Dr. Rose went to Europe and photographed every great painting, both ancient and modern, bearing on the life of Jesus. He thus secured reproductions of every noted masterpiece on this subject in Europe. Then he had his artist, the slide maker for the Metropolitan Museum of Fine Arts, sit before the originals in the galleries of Italy, Belgium, Germany, France and England and paint on each slide the colors exactly as they appear in the originals. The outcome was 125 stereoscopic slides, said to be the finest of the kind ever produced.

* * *

Ernest Harold Baynes, the well-known naturalist, of Newport, N. H., was highly entertaining in his lecture on "The Blue Mountain Forest," the largest fenced game preserve in the world, at High School Assembly Hall, Stoneham, Mass. Many stereoscopic views were shown of interesting topics touched upon.

Mr. Baynes' home is on the very borders of Austin Corbin's game preserve, which contains forty square miles of wild mountainous country in New Hampshire, and he is devoting much of his time to a careful study of the buffalo, bears, wild boars, moose, deer, elk and other smaller animals, with which the reservation has been stocked.

The lecturer spoke very entertainingly of his various experiences with these animals, and his description of their habits, appearance, and mode of life, proved him an authority on the subject.

Mr. Baynes is one of the leaders in the movement to

preserve the buffalo from extinction, and told of the progress made toward that end.

MOVING PICTURES HELP DETECTIVES.

Rudolph Blumenthal, said to be one of the cleverest criminals in the country, has been captured between Long Beach and Los Angeles through the agency of the moving pictures taken of the training quarters of Tommy Burns at Long Beach three months ago.

To show as a preliminary to the main fight, Miles Brothers photographed the eager crowd which gathered around the out-door training stand of Tommy Burns.

Rudolph Blumenthal was in this crowd, and when the pictures were shown at Chicago three detectives who had Blumenthal's features stamped upon their memory because he was wanted on a hold-up charge, recognized him. They immediately set out for Long Beach and captured the man at a house ten miles north of there.

HOWE'S MOVING PICTURES.

The most weird and spectacular mountain peaks in the world were conquered a few months ago for the first time. They are the Dolomites in the northern Italian Tyrol. How they were conquered forms one of the most interesting features of Lyman H. Howe's lifeorama, now touring the States. Switzerland seems tame in comparison with the great shattered mountains of solid rock shown in this feature. In shape they violate all ideas of what mountains should be. They seem as though part of another world, or like some colossal castles nature has built above the clouds. It has always been regarded as utterly impossible to ascend them, even though climbers had nothing to look after but themselves.

But to secure these scenes the climbers had to care for the equipment necessary to reproduce them, as well as caring for themselves while facing the same great perils that defied and defeated all others. To succeed, handicapped as they were, where all others, without such disadvantages, had failed, intensifies the amazement at the triumph. The pluck, courage and ingenuity displayed is thrilling and sensational in the extreme. At times they are shown fairly hanging over vast depths. Again they are seen clinging to perpendicular walls of solid rock with only a few precarious inches between them and instant death below. A misstep, dizziness, or a false hold would be fatal at every moment of the hazardous venture. The fearful risks taken hold the spectator with breathless interest, and the wild grandeur of the scenery bewilders the mind.

MOVING PICTURES THAT TALK.

The "chronomegaphone" is the scientific name given to a new apparatus invented by M. Leon Gaumont, of Paris. A moving picture is thrown on a screen, and as the figures move the chronomegaphone gives them a speech. We thus get a combination of cinematograph and phonograph.

Mind, Voice, Interpretation.

MIND.

The relation of this trinity is being exemplified in the work which is demonstrated under the name of the "Psycho-Vowel Method" of voice culture.

Many ask the question, Why is mind placed first? The answer is, Because all power to produce voice is in the mind. First the mind must hold the model of true voice, then it must be trained or disciplined to control the vocal organs and breath. Of course, some have this concept to a large degree, unconsciously, or without study, due largely to prenatal influences.

The fact that the power is in the mind is proven by enabling those who have always had weak voices to produce fully developed voice within a few minutes. Again by teaching people, who seem to have no sense of pitch, to sing accurately.

People who have been invalids for twelve to fifteen years, with supposedly weak vocal organs, have produced, within a few days, as fully developed voice as they did in their most vigorous health.

The voice culture class, whose members ranged in age from 65 to 87 years, in the Old People's Home, at Sixty-eighth street and Lexington avenue, New York City, gave a complete demonstration of the mind power. After an investigation, the New York Sun said:

"When the writer passed the gray-haired sentinel at the entrance door, the lesson was in progress. Hearing the first lines of the love song, 'Drink to Me Only with Thine Eyes,' as the voices did not seem those of either men or women, the first impression of the visitor was that a boy choir was practicing, though attentive listening revealed the absence of the fresh flexibility which characterizes the voices of boys.

"But young men and women in the first flush of youthful ardor would scarcely have sung this song of sentiment with more feeling than did these ancient singers, who were so absorbed that they scarcely noted the entrance of a stranger. It was easy to believe that they were carried back of the years to the time in their lives when 'life was young and love was king,' on the tide of this heart-moving song."

Whatever the conclusion as to the vocal achievements of these old men and women, criticism is disarmed when it is taken into account that the main object in teaching them to sing is not vocalization, but "to master the great secret of life." This great secret enables its possessor instantly to assume under all circumstances and without effort the right mental attitude.

VOICE.

Voice is the instrument through which we express the thoughts of the Mind and the emotions of the Soul.

Voice is composed of five qualities or primes, as follows: Form, Intensity, Resonance, Purity and Flexibility. From these primes come the numberless shades which are necessary to interpret our varied emotions.

As these five qualities are the product of three laws,

and as these laws are applied to thought, it is a matter of choice with each individual whether he possess a true voice. He will make others feel what he feels to the extent that he uses true voice.

In the development of true voice, introspective study is imperative. Through it one becomes acquainted with his inherent or latent powers.

By this study one so often performs instantly what has seemed to be impossible, that he is continually surprised to learn how little he knew of his real ability. He also proves, in every sincere study period, that all development comes instantaneously. And by this study he proves to himself the fallacy of the old saying, "Practice makes perfect." Hence, to those who wish to avoid procrastination, if they study without prejudice, it will not take long for them to understand that real development is the result of proving the sight or concept in the mind. Concentration upon the basic or natural law brings instantaneous results. Thus one becomes convinced of the truth of the above statement, even against his will.

The writer regrets to leave this subject, on account of its great value to humanity, when, with sufficient space, it could be made very much plainer. But as it is necessary to deal with the third part of the trinity, it will be necessary to rest with this brief presentation for the present.

INTERPRETATION.

Interpretation is a very important object of this life. The satisfaction we enjoy from expressing our thoughts and emotions is not the most important result, for in awakening our faculty of interpretation there is a very marked esoteric effect upon our lives. There is no character, however true, that will not be improved by this awakening. And though it be unsought, one soon becomes conscious of actual character building.

As evolution is unerring in its result, this awakening must affect all humanity in a similar way. The writer confidently predicts that the day is not far distant when the higher degree of concentration will be used.

Furthermore, we may realize results equally astonishing in all lines of study. It is an easy possibility to reduce the time necessary for most courses of study from one-fourth to one-third, by establishing a higher degree of concentration. At the present time there is no plan exemplified which will produce the wonderful results which are bound to follow an application of the above trinity. To illustrate, many young people in high school and college, whose time was entirely filled, have added this study and pursued it successfully, and through its concentrative effect upon the mind been able to accomplish their other studies so much more easily that they had several hours of recreation each week.

An excellent test could be made with 500 to 1,000 men by giving them an hour's instruction during the working hours. With all of this time taken away from the work, there will be no less work done at the end of a week.

The author of the plan stands ready to demonstrate the fact any time.

Lantern Slide Making

Before the Newton Heath Camera Club, Mr. J. Taylor recently gave a very instructive address and demonstration of lantern slide making by contact, and we are indebted to the *Photographic News* for the following report:

The lecturer, in his opening address, remarked that, in his opinion, more photographers would take up slide making if they only knew how simple and fascinating the subject was. For the benefit of those members who had never made a lantern slide, Mr. Taylor briefly described the method of procedure as follows: The negative is placed in the printing frame film side up, and the lantern slide is placed emulsion side downwards in contact with same. The exposure is then made in the same way as with bromide paper. The time of exposure varies with the make of plate and strength of light; therefore, no hard and fast rule could be given. About 12 inches from an incandescent burner is a good distance to expose it. In the course of his remarks, the lecturer urged the necessity of thorough cleanliness in all the operations of slide making; he also recommended the backing of the lantern plate in all cases, as by this means much better results were obtained with a minimum of trouble. He also remarked that a lantern slide printing frame is to be preferred to the ordinary frame, as one is apt to scratch the films of valuable negatives with the edges of the slides when placing same in contact with the negatives. The lecturer then proceeded to expose several slides, and developed same in accordance with the following data, getting a fine range of tones, viz.:

Solution A.		Solution B.	
Water	20 ozs.	Potassium bromide	1 oz.
Sodium sulphite	500 grs.	Water to	10 ozs.
Hydroquinone	50 grs.		
Sodium carbonate	50 grs.		
Tone required.		Developer.	
Black	15 seconds	2 ozs. A	
Warm black	30 seconds	2 ozs. A and 3 drops B	
Brown	60 seconds	2 ozs. A and 6 drops B	
Warm brown	2 minutes	2 ozs. A and 12 drops B	
Red brown	4 minutes	2 ozs. A and 48 drops B	
Red	8 minutes	2 ozs. A and 48 drops B	

Exposure at 12 inches from incandescent burner, with an average negative.

In answer to a remark, Mr. Taylor said that an "average negative" was one that, when put on a sheet of fairly large print allowed of the reading being seen through the densest part of the negative.

With all lantern plates it is as well to thoroughly wash same in running water after development, even if an acid fixing bath be used. The lecturer recommended the following acid fixing bath formula, viz.: Hypo, 4 ozs.; metabisulphite of potash, about 30 grs.; water, 1 pint—as by using an acid bath it prevents stains on the slides. He also said that the plates should always be left in the

fixing bath for 10 minutes to insure thorough fixing, afterward well washing for an hour in running water. When the lantern plates are thoroughly washed they should be wiped with a tuft of cotton wool, while being held under the tap. This rid's the plate of any deposit caused by the water, and the slide can then be dried. It is important that the slide be dried in a place where dust cannot get on same, as when it is placed in the lantern the dust is magnified and is very obvious. The simplest way is to put the plates about one inch apart on an ordinary plate rack and lay a clean sheet of paper over the top of them. The lecturer then went on to say that when dry the lantern plate has to be masked, mounted and spotted before it is ready for the lantern; for this purpose Mr. Taylor recommended the ruled masks, which can easily be cut to suit the subject, and at the same time they are provided with white space for titling and are already spotted, which saves some little time and trouble. He also showed how a lantern slide could be masked by means of the ordinary binding strips, and for this purpose recommended the use of a pair of compasses to insure getting the corners square. He strongly urged the members against using the ordinary ready-cut masks, which did not at all lend themselves to pictorial slide making.

Some magnificent results can be obtained by toning the slides in the hot hypo-alum bath, proceeding in a similar manner as when toning papers, except that the slides must be first hardened in a formaline bath; also any of the commercial toning baths for bromides, such as Velox re-developer, can be used for slide toning. Very fine tones can be got on lantern slides by means of the ordinary gold toning bath for P. O. P.

It is sometimes necessary to reduce a developed lantern slide which has been made too dense. The lecturer recommended the following: Potassium ferricyanide, 120 grains; water to 1 pint. To this, just before using, a dram or two of ordinary hypo-solution can be added. The plate is immersed in the reducer when it is to be acted on all over; or, if it is only desired to reduce locally, the solution is applied with a tuft of cotton wool. The plate after reduction is well washed and dried.

Correspondence.

THE SCHOOL OF OPERATING.

Editor MOVING PICTURE WORLD:

Dear Sir—The need of skilled operators cannot be too strongly emphasized. A poor moving picture show is the poorest of all shows; fuses blow out, pictures are dim, lenses are too short of focus for a clear definition on the screen, and the blame reflects first on the company putting on poor results and damages their patronage, while the real cause for it is the un instructed, unqualified operator, who imagines that all that it is needful to do to get results is just to turn the handle of the machine. That is the

last thing to do, and where it is done the work of that operator is on trial—the picture tells whether he knows his business or not. So many theatrical managers say their pictures are not satisfactorily displayed, so many audiences turn away disgustedly, vowing they will not come again, that for the sake of good results and the thorough enjoyment of a truly delightful form of entertainment where rightly displayed, in self-defense let the demand come for licensed operators from theatrical managers and from the public.

To the managers of playhouses we say that it is due to them to know the importance of having a thorough mechanic at the machine, one who knows what size of wire will bring the current safely to the machine from the mains. One who knows that there must be no short-circuit in his rheostat. One who must see that his lamp is properly insulated. One who knows that if his carbons are left together he has a complete short-circuit that will put him out of business. One who knows the limitation of his machine and avoids being put out of business by trying to get a 25-ampere current through a 7½-ampere metre. In short, operating is an exact science, and should be so regarded by bureaus who employ operators and by the company managers who include moving pictures as a feature of their show.

Again, it is not a boys' sport; there should be an age limit, where a young man, realizing the responsibility which is on him to protect the lives of his audience, always keeps on safe ground and insures the delightful entertainment of those who visit moving picture shows.

Are you a licensed operator? If so, if you have a certificate issued by authority of any State, showing that you have given proof of your ability and through knowledge so entitle you to such certificate, register your name at the office of THE MOVING PICTURE WORLD.

If you are not a licensed operator, but wish to become one, send your name and address to THE MOVING PICTURE WORLD office.

One effect is organization and protection of self and otherwise.

It is to give the operator standing. It is a recommendation of efficiency. It eases the mind of his employer. It says to the bureaus employing him: You have a skilled mechanic at your command; your business will be properly taken care of; the party is worthy of your full confidence.

No more men to be sent out by booking firms to make good who cannot get a light, to say nothing of putting on a picture, their chief recommend being cheap help. Within a few days a moving picture show man opened a place and hired a good, efficient operator at \$25.00 per week. After the first week he said: "Why should I pay \$25.00 per week? I will put my son at the machine. I will save an operator's salary." He did so. He burned up the place, machine, films. He wanted to make money. He did not know until too late that cheap help was dear at any price. If cheapness and quality could chum up,

but they can't. "Knowledge is power," and operating is skilled employment, entitled to fair compensation. A man who knows this branch of employment thoroughly demands a man's wages. Until firms who employ operators wake up to this fact there will be a constant flood of accidents.

Yours faithfully, G.

"NOTHING SUCCEEDS LIKE SUCCESS."

BY ONE WHO HAS PROVED IT.

Editor MOVING PICTURE WORLD:

Dear Sir—In reply to your favor of recent date, relative to items of growth and improvement and notes of general progress pertaining to this business, I desire to say that it has been phenomenal. Fancy, beginning less than three years ago with a desk and chair and to-day controlling the largest retail business of its kind in this city and carrying a stock twice as large as all the others collectively.

Of course, hard work has been a prime factor in the case, but the fact remains that after an almost total collapse the motion picture industry took a turn for the better and those interested sat up and took notice.

To-day the industry is on a footing that means permanency, and now that a flickerless and perfect machine is on the market, at a price within the reach of all, it is up to the film manufacturer. If he has not overdrawn the account known as "imagination," his field is large and financially inviting to a marked degree.

This applies to the *legitimate*, of course, and not to the plagiarist, who, lying in wait like a murderer in the dark, pounces on everything good, the emanations of a man of brains, and deliberately counterfeits the idea. It will be a happy day for responsible dealers when counterfeiters of machines and films will subject themselves to fine and imprisonment for so doing.

Then there is the same class who originate (?) startling, blood-and-thunder pictures, in which vault doors are made fully *one inch* thick and burglar's dark lantern painted on the wall; where a noted park is used because it costs nothing and a pad dog introduced in the same pictures for the same reason.

The public is gradually becoming educated, especially since the Nickelodeons have become a fad, and when one of these very fake pictures is shown, we hear the well-worn expressions, "Git the hook," etc., etc.

It is well. More power to the voices until they shall drive out every faker and counterfeiter, every falsifier and he who misrepresents for the sake of a few paltry dollars, when legitimate dealers will realize a fair percent. of profit and operators again receive a fair wage.

This industry is bound to grow, and if by concerted action the pirates can be driven out (and I believe they can), then let the leading makers lead and every honest dealer lend a helping hand.

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Song Slide Review.

The Best Thing in Life.

By CHAS. K. HARRIS.

1. *Title.*
2. *In a well-known club.* Shows interior of club-room, with a group of five gentlemen, in the attitude of listening, one of them recounting a story.
3. *One young fellow of the same group* asking a question with upraised arm, to emphasize its importance.
4. *Some passed through adventures.* A saloon interior, with its usual sordid surroundings; a drunken quarrel over a girl, resulting in the shooting of one. (A picture true to life.)
5. *There are many here have sweethearts.* Quite a contrast from the last picture. A woodland scene, peaceful and calm, with sluggish brook running through; two figures, a lad helping a lass over the stepping stones of the brook.
6. *Come now, won't you tell us, General?* This question is being asked of a Civil War veteran, who is persuaded to take the floor, and in the recounting of doughty deeds exclaims:
7. *The best thing in life is glory, fighting for home and its flag; winding up with the admonition.*
8. *So never let it drag—a picture showing* lady with flag trailing on the green-sward, with background of trees.
9. *You listen and hear crowds cheering.* Regiments of Uncle Sam's soldiers returning from the war, marching through the streets, with the crowd of onlookers cheering them on their way.
10. *'Tis then that your heart's blood's beating,* brings us back again to the club room, where the General's story has roused the enthusiasm of his fellows, and they stand, waving their handkerchiefs in their excitement.
11. *The dear General, he had spoken, and they are shown* applauding the sentiments he had expressed so well.
12. *They in fancy all could see him,* as he held the flag in his left hand, standing at guard, defending it even at the risk of his life, with a background of the setting sun in a blood-red glow.
13. *Then spoke a young financier, brings us* once more back to the club room, showing a millionaire extolling gold by saying.
14. *The best thing in life is gold, boys,* holding aloft before the eyes of his companions evidences of wealth, with the assertion that it aids those in poverty.
15. *And gives you pleasures, too.* Showing a night scene at the great exhibition at St. Louis, with the buildings lit up with myriads of electric lights, booming.
16. *You live like a king in his palace.* A fine interior view, with every luxury shown in its surroundings; beautiful lady seated in cosy chair, husband standing, both in earnest conversation, as though no troubles assail.
17. *The world's at your feet.* Same interior, with man looking out on the world below bathed in moonlight and the houses lit up.
18. *Then they all sat there in silence.* Changes again to the club-house, where the group sit in reverie, pondering over the statements made.

19. *A crash upon the table* was caused by the eldest of the group, a gray-haired old gentleman, seemingly well-preserved in spite of his years, making assertion, most emphatic, that
20. *'Tis the love of wife or sweetheart.* Shows rustic garden seat, on which are a young couple; man has arm around neck of girl, who is smiling in response to his words, which sound pleasing to her ears; her left arm encircles a dog on her lap; the background of evergreens adds to the effect.
21. *The best thing in life is love, boys.* Brings a nursery interior to our view, wherein is depicted mother and child.
22. *A mother's love ne'er was equaled.* Says a bedroom scene, with child saying prayers, kneeling in her cot, with mother listening.
23. *Your sweetheart, your home or your baby.* Takes us to a family at tea.
24. *So take all your gold and your glory.* Introduces us to a garden scene, where December and May are making love, with the god Cupid shooting arrow, showing that both old and young must succumb to his arts.
25. *Chorus.* This set is well arranged and staged, the models are appropriate to the scenes, the photographing and coloring all that can be desired, and reflects highly upon the artist, A. L. Simpson.

When You Know You're Not Forgotten by the Girl You Can't Forget.

Words by Ed. Gardiner. Music by J. Fred. Half.

1. *Title slide.* Fine moonlight effect, with a couple walking, strolling leisurely through the trees.
2. Same couple sitting on flower bank, sunlight and happiness abounding.
3. Same couple in boat on lake, in midst of overhanging trees and shrubbery.
4. Beautiful interior; gaslight effect on two figures.
5. Lady pensively watching, surrounded by a circle of flowers.
6. Effect scene. Lady on porch of house in her day dreams seeing her lover far away in India, riding on elephant.
7. Couple holding heart-shaped wreath of evergreens, in the center of which they are pictured in loving attitude.
8. In the foreground a rosebush in full bloom, backed by a fence, behind which are five maidens, rivaling the roses in front.
9. Lady seated in the open Gothic window of church, listening to her companion, who is outside.
10. Effect slide, showing couple holding hands over a heart, in which they are mirrored in each other's arms.
11. Snow scene; couple walking in midst of trees.
12. Portico of house; lady leaning against column, looking down a long vista of well-kept flower garden as which waiting and longing for return of her lover, whom she cannot forget.
13. Effect slide; interior of parlor in gloaming; male figure seated before fire, lost in reverie, and seeing in the leaping flames the image of the sweetheart whom he cannot forget.
14. Snow scene, with lady in foreground looking expectantly forward.

15. Effect slide; lady holding in each hand heart-shaped evergreens; in the left hand she is mirrored, in the right her sweetheart.

16. A bunch of flowers; a real beauty showing eighteen typical ladies from as many nationalities.

17. Chorus slide.

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Film Review.

THE "TEDDY" BEARS.

In a lonely part of a forest stands a peculiar looking house, the ground and surroundings being covered with snow. In front of the house is a little bear, holding a "Teddy Bear" and dancing with glee. The mother bear emerges from the house and orders the little one inside, to which he pays no heed. As she approaches to compel obedience, the little one runs around in a circle, pursued by the mother. Unable to catch the little rascal, she calls the old father bear to her assistance, both of whom are pelted with snowballs by the young scamp. The youngster is finally captured and led by the ear into the house.

All three soon reappear, dressed for a walk in the forest. Shortly after they disappear, little Goldilocks, out on a ramble in the wood, comes upon this queer-looking house and, being inquisitive, she approaches, finds the door open and walks in. The first thing that meets her gaze upon entering is three bowls of porridge on a table. After sampling each, the smaller one seems to suit her taste and she eats the entire contents. Having satisfied her appetite, she proceeds with her investigation, and presently finds her way into a strange-looking room. In searching for a room leading therefrom, she unexpectedly discovers a peephole, through which she sees something that astonishes and pleases her. In the room beyond are a number of "Teddy Bears" performing all sorts of tumbling, balancing and numerous other acrobatic feats. Becoming impatient, she endeavors to open the door leading into this room, but being unable to do so, tries a nearby door, which she succeeds in opening, but finds herself in a room. Climbing the stairs before her, they lead her to a sleeping room containing two large and one small bed. Becoming tired and sleepy, she gets upon the first bed, but finds it too hard; tries the next and finds it not to her liking, but when she reaches the small bed, to her surprise, she spies, sitting on a chair at the head, a "Teddy Bear," takes it in her arms, pulls down the bedcovers, gets into bed and soon is fast asleep.

Having finished their walk, the three bears return home. As soon as they enter, discovery is made that someone has been eating their porridge, which had been prepared for their meal upon return. The little fellow, finding his bowl empty, starts to cry, but is soon consoled. All three then leave the room, but almost immediately the little one returns for his "Teddy Bear," and sits down in a rocker to amuse himself. His mother opens the door and calls him, but he refuses to accompany her, the consequence of which is a lively chase around the table. At this moment old Bruin enters, captures the young rascal, leads him over to his mother, who administers a good sound spanking.

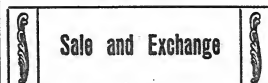
Preparations are now made to retire, and dressed in their night clothes, led by father Bruin with a candle, they start upstairs, but the little one falls down, and after considerable crying and wailing of tears, they proceed. On entering the bed chamber, father Bruin discovers there has been someone on his bed, the mother bear finds her bed in a like condition. Upon examining his bed, however, the little bear discovers the intruder, Goldilocks, fast asleep. Awakening suddenly, she is startled to find three

bears in the room, but grasps the "Teddy Bear," jumps up, runs over the three beds, pursued by the bears. She gets to the door but finds it locked, darts around the foot of the beds, spies an open window, reaches it, throws the "Teddy Bear" out, hurriedly crawls through and drops to the ground, runs down through the forest with the three bears in pursuit. An exciting chase leads over hills, through deep snow, until finally Goldilocks strikes a road, which she follows. She soon has the good fortune to meet the great hunter, "Teddy," to whom she hurriedly explains her predicament. The bears soon come within range, Teddy takes good aim, fires and kills old father Bruin; fires again and drops the mother bear. The little bear, bringing up the rear, seeing the hunter ready to shoot, drops on his knees and begs to be spared. Goldilocks also pleads with the hunter not to shoot. He accedes to her wishes, approaches the little fellow, fastens a chain to his neck and under the guidance of little Goldilocks return to the bearhouse. Goldilocks waits outside while the fearless Teddy, with his captive, enters the house. He returns and, after assuring her there is no danger within, they re-enter. In a few moments they all appear, including the hunter and the little bear. Each carries a "Teddy Bear," while Goldilocks has her arms full of "Teddy Bears."

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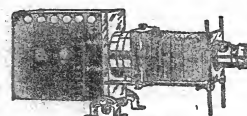
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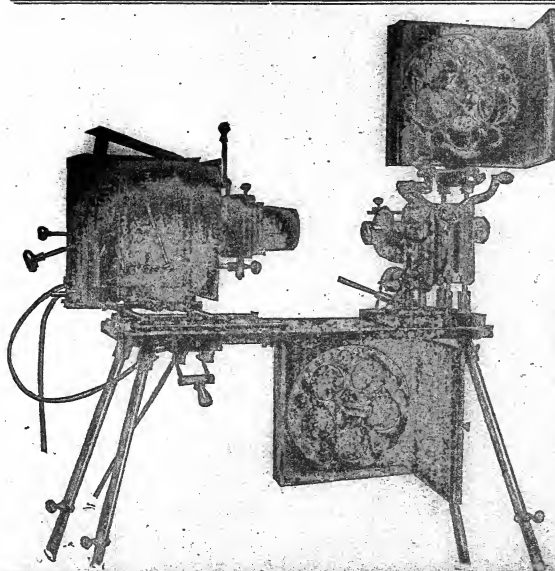
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EUROPEAN AGENTS:

INTERNATIONAL NEWS COMPANY
Brems Building, Chancery Lane, London, E. C.

Publishers' Note.

THE MOVING PICTURE WORLD AND VIEW PHOTOGRAPHER is an independent weekly paper published by the World Photographic Publishing Company, of New York City, under the editorship of A. H. Saunders and dedicated to all interested in animated photography and its projection, lanternists and slide makers, vocalists and song slides, lecturers and travel stories. The amateur and professional alike will find a fund of useful information in its pages. It is the intention of the publishers to give all the latest information procurable, here and abroad. A special feature will be the monthly English and French letters, showing what progress is being made in animatography. No item of interest to the profession at large will be excluded from its pages, which will be open to all alike who have any information or news to communicate. It will be their aim to make it your guide, philosopher, and friend when you are in doubt, or when you wish to buy a lantern, projection machine, or any of the numerous accessories appertaining thereto.

Numerous interesting subjects will be treated in its columns, written by practical and experienced men.

Correspondence.—All letters for information must be accompanied with the writer's name and address, not necessarily for publication, and will be answered in columns devoted to that purpose.

As an advertising medium it is unique. It will bring in direct contact vendors and users of cinematograph and lantern apparatus and supplies.

The editor's practical experience of twenty years is at all times available for the use of its readers.

It is published at five cents per copy, two dollars per year (payable in advance), and will enjoy a large circulation extending to every quarter of the globe.

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THE MOVING PICTURE WORLD.

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EDITORIAL.

An Operators' League, or School of Instruction.

Our Correspondent "G" is very enthusiastic about the suggested League of Operators, where they may learn the rudiments, or advance themselves in the use of technical knowledge of projection.

We gather from his letters, in our issues Nos. 1 and 2, and the present issue, that his suggestions are not to form an union or to antagonize any existing or pending unions of electrical workers, but rather to enlarge their sphere, by forming a class or classes, under a competent instructor, who will coach them fully in all the requirements of the use of a moving picture machine and its appurtenances. Several correspondents have expressed themselves in full accord with this idea, and their willingness to form such a league.

Our position in the matter is at present neutral; it is for the profession to say if they need such a scheme brought to perfection, and if a sufficient number step forward to make it a success, we will do our utmost to give it the required publicity, and once it becomes an accomplished fact, other cities or centers will be ready to fall in line and do likewise, and a growing industry filled with capable men fully equipped for any emergency that may arise in the course of their career.

We would point to the Polytechnic of London, where successful pupils are being turned out with full knowledge of all requirements necessary to make success in taking, developing, printing, and projecting of films, thus making a man doubly competent, and there is no reason why New York should not have the same facilities, and when the unions about to start are at work they might amalgamate to advance this idea.

We have done our part and are willing to do more when the time is ripe and the scheme matures. It is now up to the operator.

Edison vs. Biograph.

We have received a large number of enquiries for our opinion on the recent decision in the Courts of Appeal, *re* Edison vs. Biograph, asking us to define the position of the manufacturers of films, and the effect it will have upon the profession at large in relation to imported films.

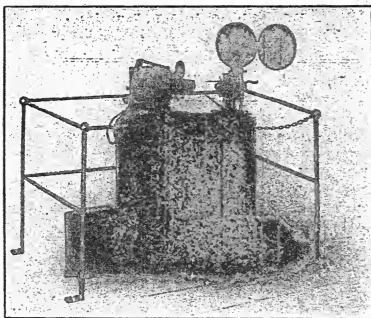
We must ask our readers' patience for a short time until we gain reliable information, but may say this, that as the decision now reads, *only Edison and Biograph companies can make films in the United States.*

This is made manifest by the fact that one of the large manufacturers has already put negotiations in operation for removal of their studio to Canada, and to the present extent of our information, imported films do not come within the scope of the decision.

Massachusetts and the Cinematograph or Moving Picture Machines.

The Legislature of 1905 enacted a law restricting the use of moving picture machines. Said law is contained in Chapter 176, Acts of 1905, and Chapter 437, Acts of 1905. The wisdom of this law has been demonstrated by the fact that but one accident has occurred during the year, and that not serious. A man brought into this State a machine which was not approved by this department, and which he had no permit to operate. His machine was so arranged that the film was allowed to escape upon the floor, and his rheostat, not being protected as the rules of this department provide for, being upset, caused a short circuit, thereby burning the film and causing something of a panic. The party operating the machine is now a fugitive from justice, there being a warrant issued for his arrest.

Following are copies of the law, with the rules and



No. 1. Approved Motion Picture Machine, showing guard rail and manner of fastening machine to floor.
The film passes through a tube, provided with a tongue, into an iron box and is considered the safest and most efficient manner of guarding it.

regulations issued by this department in accordance with said law; also, a copy of the permit, and illustrations of the machine as approved by this department:

Chapter 176, Acts of 1905.

AN ACT TO REGULATE THE USE OF THE CINEMATOGRAPH.

Be it enacted, etc., as follows:

Section 1. No cinematograph, or other similar apparatus involving the use of a combustible film more than ten inches in length, shall be kept or exhibited on premises licensed for entertainments, until such cinematograph or other similar apparatus has been inspected and approved by the district police, and until such precautions against fire as the district police may designate have been taken by the owner, user or exhibitor of such cinematograph or other similar apparatus.

Section 2. The district police are hereby empowered and directed to inspect any cinematograph or other similar apparatus involving the use of combustible films more than ten inches in length which is used or kept on premises licensed for entertainments, and to make such rules and regulations as they may deem necessary for the safe use of such apparatus.

Section 3. Any person keeping, using or exhibiting a cinematograph or other similar apparatus contrary to the provisions hereof, or in violation of any rule or regulation made by the district police, shall be punished by a fine of not less than five nor more than five hundred dollars.

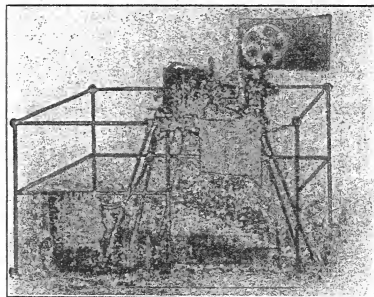
Approved March 14, 1905.

Chapter 437, Acts of 1905.

AN ACT TO REGULATE THE USE OF THE CINEMATOGRAPH IN CHURCHES AND OTHER PUBLIC BUILDINGS.

Be it enacted, etc., as follows:

The provisions of chapter one hundred and seventy-six



No. 2. Approved Motion Picture Machine, showing guard rail and manner of fastening machine to the floor. The film is taken up on a reel inclosed in an iron magazine, and is also an approved device.

of the acts of the year nineteen hundred and five, being an act entitled "An Act to regulate the use of the cinematograph," shall apply to the use, keeping, exhibition and inspection of cinematographs which are to be used, kept or exhibited in any church or other public building, whether such use, keeping or exhibition is on premises licensed or not licensed for entertainments.

Approved May 23, 1905.

RULES AND REGULATIONS GOVERNING MOVING PICTURE MACHINES.

In accordance with the Acts of the Legislature of 1905, Chapter 176, Sections 1, 2 and 3, and Chapter 437, the following rules are hereby promulgated:

The films must be wound upon a metal reel encased in an iron box with a slot in the bottom only large enough

to permit the film to pass through to the metal rollers, which must fit tightly to the film. The joints necessary in the construction of this box must be made tight without the use of solder. The cover which admits of the placing or removing of the reel in said box must have hinges so arranged that it will at all times close tight, and be provided with a spring catch to lock when closed. Under this box may be arranged a box of similar design and construction, containing a reel for the reception of the film from the box above, with a slot in top as directly under the top box as possible, or an iron box may be substituted without the reel, the joints of which are made tight without the use of solder, with a sliding door for the purpose of removing the film; the film to be conducted from the upper magazine into the machine and thence into the iron box as near below the focus as possible, adjusted with a metal tube large enough to permit the film to pass through that tube, said tube to be telescoped into a tube adjusted upon the iron box, which will permit the film to slide through both tubes into the box without any friction whatever.

The support upon which the machine rests must be of iron, or covered with fireproof material, and no portion shall come in contact with the woodwork except the iron or fireproof material. The film reels must be operated by a crank firmly secured to the spindle or shaft on head of machine, so that there will be no possibility of its coming off. The shutter must be placed in front of the condenser, so as to be instantly closed when necessary.

The arc lamp box must be covered with an iron box, so arranged as to catch all sparks and hot pieces of carbon. The rheostat must be covered with wire netting of fine mesh, to prevent any metal substance from coming in contact with it when in operation.

The machine and operator must occupy a position not used as an aisle or passageway, and must be so constructed as not to be liable to interference by chairs or benches or any person in the audience, by constructing a rail around the machine, with space for the operator to have free action between the machine and the rail.

The wire attachments conveying electricity must be properly insulated, and must be inspected by the operator before every operation, and one hundred and ten volts must be the limit of the electric power used in operating said machines.

A fire extinguisher or fire blanket must be provided, and located as the inspector may direct.

No person will be permitted to operate such a machine who has not had six months' experience, or who cannot furnish satisfactory evidence of his ability to do so.

All members of the inspection department of the Massachusetts District Police are hereby directed to see that the above rules are enforced, and to prosecute all violations of the same.

Any violation of these rules will be sufficient cause for revocation of the permit.

All officers inspecting machines must file in this office a duplicate of permits to the operator, as well as the machine number, maker's name and tag number.

All rules pertaining to moving picture machines heretofore promulgated are discontinued upon the issuance of the above rules.

Approved:

JOSEPH E. SHAW,
Chief, Massachusetts District Police.

INSPECTION DEPARTMENT, DISTRICT POLICE,
CHIEF'S OFFICE, STATE HOUSE, 190 .

Permit is hereby granted.....
of
to have charge of and operate any moving picture machine that is approved, tagged and sealed by this department. Any change in the mechanism of any machine so approved, tagged and sealed, without the written consent of an inspector, will be considered cause for the revocation of the approval of the use of said machine.

Inspector of Factories and Public Buildings.

Animated Photography: The Principles and Advantages of Duplex Projection.

A Lecture Delivered Before the Royal Photographic Society of London.

BY ROBERT THORN HAINES.

I do not propose to deal exhaustively with the subject of "Cinematography," nor to enter upon an explanation of the details of those well-known methods of producing "animated pictures" which are to be found in the pages of the various books compiled by authorities on the subject, but rather to confine myself to the subject of "Duplex Projection," and to refer to those existing methods, only in so far as they will apparently assist me in explaining the work done and experiments I have conducted in my effort to obviate the defects which are so well known to exist in the ordinary system of projection.

An important era in pictorial history was marked by the introduction of cinematography or art of reproducing animated scenes.

The physiological phenomenon of "Persistence of Vision," upon which its principle is based, was known and demonstrated long before its application to the production of living pictures.

The great variety of card illusions, and the innumerable devices which were from time to time introduced for the purpose of illustrating and exhibiting various phases of motion, were all the forerunners of the cinematograph.

With knowledge of the fact that the image or impression of an object persists or continues to exist upon the retina for a definite period after it has been removed, or the eye is taken from it, together with the fact that by instantaneous photography, impressions of moving objects could be taken so rapidly as to make them, for all practical purposes, appear stationary, it was not difficult to obtain successive pictures of moving objects, with suffi-

cient rapidity to secure the various phases of the movements, nor to devise an instrument to exhibit them so rapidly, that before one image on the retina would cease to exist, the one next in succession would take its place, and so on continuously, conveying to the mind the conception of continuous motion.

Although the period during which the image persists or continues to remain on the retina varies from about the eighth to the twenty-fourth part of a second, according to the intensity, duration, and color of the light received by the eye, it is evident, from what is visible, that it does not continue in full strength for that length of time. For if the image persisted in full intensity for a definite period, any obscuration of it for a shorter time would not be perceptible, but it would extend over the dark interval to the limit of its persistence, and convey the impression of absolute continuity of an evenly illuminated image. That it clearly does not do, and the supposition that the moment the light is obscured it commences to gradually disappear until it has entirely left the retina does not fully account for the dark intervals, which demand some other more satisfactory explanation. If darkness could be regarded as a condition of our vision that persists for the same time as light, the dark intervals could be accounted for, by supposing that the light is suddenly reduced in intensity, owing to the dark period which continues to persist in its stead. In such case we could expect the light of the first picture to persist after it was obscured, and the darkness to continue to the limit of its persistence after the light from the next picture was admitted to the screen.

Darkness, which is merely the absence of light, does not admit of any such condition, but if, instead of supposing that the darkness persists, we consider the light only, and assume what is natural, viz., that the light takes the same time to impress itself upon the retina as it does to fade from it, we obtain precisely the same result in effect as if the darkness really did persist, and in that way the dark intervals are fully accounted for.

Whatever doubt may have existed in reference to the scientific effect of the physiological phenomenon of persistence, or the precise action of the light upon the retina, no doubt whatever exists concerning the presence of those dark intervals which intervene between the successive pictures projected by the ordinary cinematograph, and cause the appearance of "flickering," so detrimental to the art and injurious to the eyesight of the spectators.

Almost every conceivable form of shutter and means have been resorted to to minimize the evil, chiefly by reducing the dark period to its least possible extent relative to the time during which the light is allowed free and uninterrupted access, or by splitting up the dark intervals, or allowing light to reach the screen to substitute the dark periods while the change takes place.

All that could possibly be hoped to be attained by any of these methods was a partial and not a complete removal of the defects; and it is very doubtful whether the short, sharp, momentary impact of the reduced intervals,

brought about by those new methods, are not more injurious to eyesight, from a physiological point of view, than the longer periods which are not quite so much concealed.

No serious, well-directed effort was ever made successfully to completely eradicate the evil, which obviously could not be done without effecting an entire change in the existing methods of projection, by introducing a new principle or system through which a continuous evenly illuminated picture could be obtained.

It is in that direction that my efforts were directed, and considerable experimental work was done by me towards the perfecting of a new continuous illumination system, and the production of instruments for carrying it into effect.

Before explaining these experiments, or describing my apparatus, let us carefully consider what is the "ideal of perfection" to be aimed at in the reproduction of living pictures, in order that it may be more clearly understood how far my system will contribute towards its consummation.

Manifestly the highest perfection that could possibly be attained would consist in the reproduction of the moving objects, in such a manner that they would appear upon the screen exactly the same in every respect as they in reality naturally do—that is to say, that in their reproduction upon the screen they should be presented to the eyes precisely as they are in nature.

Notwithstanding the very many improvements in the art which have been made from time to time, cinematography is still far from reaching that ideal. On carefully considering the matter with the view of determining its constituents it will be found that it comprises three important essentials:

First—That all the still objects in the composition must remain stationary and the moving ones should perform their movements steadily and at the proper rate of speed, while the whole picture must be evenly and continuously illuminated without a variation, interval, or interruption of any kind whatever.

Second—That all the objects in the picture must be correctly proportioned and in their proper relative positions to one another, while they stand out solid in relief, that is to say, "stereoscopically."

Third—That they must appear on the screen in the true colors of nature. It might be contended as an essential, that the sounds should accompany the actions, but I do not consider that such is necessary while we regard the subject from a pictorial point of view.

If a systematic and well-directed effort is to be made with the view of ultimately attaining perfection, obviously the first and most important step to be taken is to bring about the conditions necessary to fulfil the requirements of the first of these essentials, for no matter what perfection may be reached in producing "stereoscopic effect" and "natural colors" the reproduction would still be very incomplete without it.

When we look at moving as well as stationary objects

in nature, the light is continuously and uninterruptedly reflected from them, so that there is formed upon the retina of each of our eyes a picture which continues without any break, interval, or interruption, so long as our eyes continue to be directed towards the objects and nothing intervenes to obstruct our view; although the objects are moving, the picture, so formed, is not composed of a series of successive images of their different positions blended together into one composite picture, but is one complete continuous picture of the subject, momentarily visible at every point in its path of movement. The objects moving slowly at first, are clearly well defined and distinctly recognizable, but as their speed increases they become blurred and less distinct, until at last they are not visible at all. Our physiological capacity for receiving impressions therefore lies within the range, commencing with the clearest impression where the objects are still, and ending where the speed is such that the eyes fail to receive any impression of them.

The image continues to persist or exist upon the retina for a definite period, and I conceive that when the objects move beyond the limits of that persistence, notwithstanding that the movement is continuous, there would be a continuous overlapping of the persisting impression on the fresh image or phase of the motion, which is being continuously received and forms a distinct impression at each point in its path. It is this overlapping which causes the "blur," and in order that the image on the retina, from which our conception is formed, shall appear sharp and well defined, the speed of the objects must not be greater than will allow the image to cease to exist during the time that the objects take to travel between the two nearest points, which would be clearly visible as distinct points at the distance from which the object is viewed. There would then be no overlapping, and consequently no blur.

(To be continued.)

Novel Uses for Moving Pictures.

The United States Government is trying to get recruits for the army and navy by exhibiting in interior towns and cities, moving picture representations of the daily life of the sailor and soldier. As far back as 1889 moving pictures were used to record an eclipse in South Africa. Another Government use of moving pictures is to make records of the daily life of many tribes of Indians which are rapidly becoming extinct.

The same thing has been done with some of the remaining herds of wild animals in the West, which also will soon have disappeared, such as the buffalo, elk, etc.

Dr. Walter G. Chase, of Boston, took a moving picture machine, some time ago, to the Craig colony of epileptics at Sonyea, N. Y. He remained there for two months, watching his chances. He succeeded from time to time in getting many moving pictures showing patients in epileptic fits. The value of these photographs as a means of demonstration to students is very great, for in no other

way could an accurate illustration of the various forms of epilepsy be presented at a moment's notice. Not long ago a man had moving pictures taken of the working of a car seat of his invention side by side with that of another car seat which he alleged infringed upon his patent. By means of a thumb book of pictures showing the workings of the two seats he clearly proved his contention to be true in court and won his case.

An odd use of such pictures was found the other day by a rowing coach. His crew had been photographed while going at full speed by a moving picture machine. Afterward, in looking slowly over the photographs, he discovered one of the oarsmen right in the act of a faulty movement. He declared that never had he been satisfied with that particular oarsman's stroke, yet could never tell exactly where the trouble lay. But, the mistake having been made clear in this manner, it was soon remedied.

The United States army has had pictures taken of a soldier going through the manual of arms. Thumb books with these pictures are made up and furnished to the recruit, who by looking carefully through them can easily trace every minute movement that goes to make up the completed action.

Football coaches use similar means to show new men the best methods of kicking the ball. A crack punter goes through the form of kicking the ball, and every movement is faithfully recorded by the machine, which furnishes the beginner with better insight of the art of kicking than all the coaching in the world.

Nowadays many of the big corporations have moving pictures taken of the workings of the various departments of their plants. One of the best things of this kind was the reproduction of a scene in the forging room of the Westinghouse Company, which was shown after a banquet of the officials of the concern at the Waldorf-Astoria. The pictures showed the welding of a giant ring of iron used to encircle one of the largest dynamos.

The lights for taking the pictures were so arranged that every single detail stood out with remarkable clearness. One could almost imagine that he was looking at the actual scene. There were half a dozen workmen busily engaged in the work of welding the huge piece of metal, which was suspended from a traveling crane in such a way that it could be handled easily and quickly, and every part of the work was shown from the moment the metal left the forge until the finishing touches were made by means of a large trip hammer.

As a demonstration it was in every way as clear as if one had been standing in the workroom. One of the striking features of the representation is the fact that at no time during the ten or fifteen minutes necessary to forge this piece of metal did any of the workmen glance in the direction of the picture machine or in any way show that they knew every action was being photographed.

The Value of Film Negatives.

The costliest negative ever taken by one moving picture concern shows the occupation of Peking by the foreign soldiers during the Boxer rebellion. A photographer took the pictures of the allied troops as they scaled the walls of the city. That film cost \$7,000. Many of the films taken of the Boer and Japanese wars were almost as costly.

The greatest picture ever taken was that of the fight between Jeffries and Sharkey, at Coney Island, in 1898. The film was 37,125 feet long—over seven miles. On this were 198,000 photographs, and the machine ran continuously for 110 minutes.

Some idea of the cost of this film may be had when one learns it is estimated that the total expense per minute of running the machine is \$50. The film is used at the rate of 74 feet a minute and costs 25 cents for each foot.

Usually in taking pictures of long duration three machines are used, two in operation, one in reserve. The films come in lengths of 250 feet, and the machines alternate.

Moving Pictures at Dallas.

There are now in Dallas more than a dozen—nearly a score, in fact—moving picture shows. They literally line Main and Elm streets from one boundary of the business district to the other. From early morn till late at night the man whose business keeps him on the streets walks down the sidewalk under a row of big tin horns, which shout into his ears the latest gag, joke or jest, sing the most popular song or whistle the newest ditty. They are the "outside performances" of the moving picture show. They are the prelude or the overture, as it were, to the fifteen minutes' entertainment promised the prospective patron on the inside.

The story sent out from St. Louis some weeks ago to the effect that a "moving picture wave was sweeping over the Southwest," and that "the public was developing a mania for this sort of entertainment" is nowhere, perhaps, south of the Missouri city, better realized than in the Texas metropolis. If the "craze" had just begun in the big Western town when the story was sent out it overspread the thousand miles between that city and Dallas in a remarkably short time. The first moving picture show was opened up in Dallas two or three months ago. At first it was largely an experiment. Patrons were so scarce that two doors were cut in the front entrance and one side of the house turned over to the simple-minded darkey. For some weeks it joggled along and failure loomed up and down the future as prominently as a treasury deficit. Then all of a sudden the "craze," or whatever it was, struck the city. The public began to attend the moving picture show. First the audiences were largely women and children. Then the men began to drop in and while resting view the swiftly chang-

ing scenes. They generally came out with smiling faces. At any rate, they did not begrudge the small 5-cent sum invested. Business picked up so rapidly for the "miniature" theatre that it was with difficulty the crowds that surged in and out of its doors were accommodated.

Some thrifty-minded individual noticed this, and reasoned out that Dallas was big enough and her population theater-going enough to afford two of the low-priced shows. He accordingly set up a rival establishment across the way. Business in a very few days grew larger for both shows than it had been for the one, and the number was accordingly changed into three. Then it began to grow as the "fever" spread, and the momentum seems to have gained and developed every day since. It is almost impossible to walk half a dozen blocks in the business district to-day without passing a building—often two or three of them—being remodeled and converted into a moving picture theater. Often they grow up in two or three days. For instance, those passing a certain building on Main street last Friday might have noticed a stock of goods being moved out. Carpenters were at work on one side of the building being so hurriedly emptied, and it was apparent that some new enterprise was preparing to make its home in the building remodeled and overhauled. All that day and until far into the night they worked, and the next morning it was plainly evident that a new moving picture show was to be added to the long list already established. More carpenters were added Saturday morning, and by the middle of the morning painters were added to the working crew. The electrician was on the scene by noon, and all were as busy as bees. At 2 o'clock in the afternoon, and while the electrician was hanging the showy new electric sign, the painter smearing on the last coat of paint, and before the carpenter had driven the last nail the doors were thrown open to the amusement-loving public and a new 5-cent theater added to the "mushroom" list. Sunday morning the new establishment had all the appearance of having been "one of the original," and its patronage was apparently as large as if conditions had been as they seemed.

And the fever is spreading to every large center throughout the States.

Among the corporations to file certificates of incorporation with the Secretary of State recently we observe the Mobile Amusement Company, of Mobile, Ala.; capital stock, \$10,000.

Harvey B. Mogle, of Shoemakersville, Pa., has embarked in the motion-picture business. He purchased a first-class machine and enough pictures to give a two and a half hour's entertainment.

MACON, GA.—The proceeds of all the moving-picture galleries in Macon on Monday, March 11, were turned over to the Macon Hospital Association, and the ladies who are the members of this organization will devote the proceeds in paying for a new heating apparatus that has just been installed.

[We commend this action of the Macon fraternity to others of the cult, elsewhere.—Ed.]

Trade Notes

In Auburn, N. Y., the residents are wild over moving pictures. Two little moving picture "theaters" have been doing a rushing business for a long time, and others are soon to be open. Several saloonkeepers are of the opinion that the moving-picture business has hurt their business, and they are talking about installing machines themselves. A minister is considering the use of moving pictures in his church. "We are always ready to checkmate the devil," he says.

* * *

"Yellowstone Park" was the title of a lecture delivered in Charleston on the 14th by Mr. E. C. Culver, a veteran stage driver, who has spent twenty years in Yellowstone National Park. Mr. Culver's long personal experience in this region, and his intimate knowledge of its history, its marvelous phenomena, and its wonderful scenery qualify him to tell of its attractions in an unusually interesting manner. This lecture was illustrated with moving pictures of the great geysers, mammoth paint pots, wild game, moving troops of cavalry, stages and trains of tourists, and of the Great Falls of the Yellowstone, and also with beautifully colored stereoscopic views of the Grand Canyon of the Yellowstone, Firehole River, Yellowstone Lake, Hot Springs, terraces, mountains, and of buffalo, elk, deer, mountain sheep, antelope and bear.

Mr. Culver is assisted by Mr. E. B. Thompson, formerly connected with the Interior Department at Washington, and Mr. George Breck, superintendent of the Yellowstone Park Transportation Company.

* * *

Ferd Jennen, proprietor of "Wonderland," 119 Main street, who first introduced moving pictures as an exclusive entertainment in Little Rock, Ark., so far from being alarmed at the recent competition, is inclined to welcome his competitors to the field. He says:

"To use an old phrase, 'the more the merrier as far as I am concerned.' When I began the moving-picture business here people said 'it will never pay.' Well, the patronage kept on increasing until I had to open up in a larger and more costly place. At first a few came. They liked the show and told their neighbors and friends, and children got to coming regularly in the afternoons, and men alone, and with their families filled the house every night. The more people who saw the pictures the more wanted to see them.

"Very well, now there are three places and another to come. That means that still more will get the habit. People are being educated to the real value of moving pictures as a means of education. People unable to travel have Paris, London, the Alps, every part of the world, brought to them. Not mere panoramic pictures, but pictures of living, breathing men and women, street scenes, mountains, rivers, all that the traveler ever sees, is brought to you at home. Why, a child can learn more of Europe in a few pictures than he could out of a book in a year. And at such ridiculously small cost—only 5 cents a visit."

The Craft in Washington, D. C., send advance notes that a museum in which will be displayed many of the wonders of ancient and modern times and some of no known age or period in history, moving pictures, two photograph outfits, one of the instantaneous kind and one of the common or garden variety; shooting galleries, with air rifles for weapons; a Chinese laundry, and palmists, who will tell fair visitors their past, present, and future, are some of the attractions and features of the Masonic fair of 1907. The museum, with an ice cream parlor attachment, is to be conducted by Mount Vernon Chapter. The moving picture show is to be provided by E. B. French Lodge, and there will be a nightly change of programme. The photograph machine, which turns out a completed photograph in about half a minute, will be at the booth of Osiris Lodge. The other photographic outfit, a regularly equipped gallery, with artists in attendance, has been arranged for by Columbia Commandery.

* * *

From Springfield, Mass., we hear the Nelson theater is open as a competitor of the Nicolet, and will serve the public in that capacity for an indefinite season. The house will remain under the direction of the Shuberts, and George H. Miller will remain as resident manager. The programme will consist entirely of moving pictures and illustrated songs. A continuous show will be given every afternoon from 1.30 to 5.30 o'clock, and each evening from 7.30 to 10.30 o'clock. In reality it will be a series of hourly shows repeated. This form of entertainment has been tried in many other cities, at times in first-class theaters, with marked success. Admission to orchestra and balcony seats will be 10 cents, to the gallery 5 cents. An entire change of show will be made every Monday and Thursday. The pictures used are from the latest films by the Edison Company, Pathe and Melies companies of Paris, and the Chicago Polyscope Company. The films will include all the comic pictures made, historical subjects, travel views and special subjects of every description.

* * *

Here's another: The success of the moving-picture entertainments in Bridgeton, N. J., have been remarkable, and Manager Moore of the Criterion has determined to make such entertainments a feature of the house. He has purchased a new Powers machine, which is one of the best made, and will have it installed in the theater permanently. He has arranged to secure feature films for all occasions when he presents entertainments and will have many delightful programmes before the season is over. Harry Cowan, the stage manager, is a most successful operator, having had charge of the pictures at the Park last season. He will have the operation of Mr. Moore's machine.

* * *

It has come to our knowledge that J. William Neff, Alderman and Police Justice of Pittsburg, is endeavoring to interest local capital in the construction of a Luna Park, patterned after the Luna Park of Coney Island fame, at Cambridge Springs. When seen by a reporter Mr. Neff said that he had received no little encouragement and that he believed he would be successful in putting through his project.

"I am now engaged in an attempt to interest some Erie capital," he said. "It is my plan to form a stock organization and capitalize the company for \$75,000 to \$100,000. It is my plan to build a Luna Park patterned after the Luna Park of Coney Island, but of course on a smaller scale. I have approached railroad officials and

find that they will grant very low week-end excursion rates to Cambridge and return from Pittsburg."

* * *

From a modest beginning six or seven years ago the moving pictures of the Passion, which become more and more popular every Lent, have risen to the distinction of being the most expensive productions in the whole moving-picture world.

"No American firm that I know of now attempts to create a Passion play for the kintoscope," said the manager of one of the large amusement companies in New York. "The expense is too great, considering the short season when they are in demand."

"There are two spectacles of the kind going the round of churches and religious societies this Lent. One is from England and the other from France. The English Passion Play, photographed at Oberammergau, with the original actors, who are specially trained, cost between \$30,000 and \$40,000 in the making, and the French one, faked-up copy, is nothing like the original, which is shorter, a little less."

* * *

From Texas there comes a whisper that President Pritchard, of the North Fort Worth Commercial Club, wants a moving-picture show. For that purpose he visited Fort Worth Saturday night to present the claims of his town to some of the many like attractions in Fort Worth.

"The moving-picture show is all the go now," said Mr. Pritchard, "and we want one in North Fort Worth, so we can keep our folks from running over to the city every evening."

* * *

Slot machines have got to stop doing business in Wayne County; they have got to stop now, and they have got to stay stopped as long as George F. Robison is prosecuting attorney of Wayne County and the law remains on the statute books forbidding them. The edict has gone forth from the prosecuting attorney's office, over the official signature of the prosecutor, and it means just what it says—business.

[We trust there will be some discrimination used. There are machines, and machines; and while we favor doing away with gambling and such devices, we think the legitimate ones should be allowed to stay. A friend of ours likes the gambling ones, for the reason that he wins out every time. He has learned the knack, by keen observation, and usually leaves the machine with at least two dollars to the good in his pocket, and very kindly offers to tell our readers how the trick is done.—Ed.]

* * *

Attractive Show Company, New York (moving pictures); capital, \$600. Directors—Morris Weisman, 51 East 109th street; David Weisman, and Henry Smith, New York.

Campbell Estate, Inc., New York; capital, \$3,000. Directors—Sigmund Solomon, 128 Broadway; A. L. Taylor, P. J. Whittaker, New York.

* * *

The extra attraction to the World in Max at the Eden Musee, New York, is J. Warren Keane, assisted by Miss Estelle d'Arville, in his magical act. He will introduce his latest mystery, "Askme," of the dial of eternity, as well as a clever illusion, "Zenah," the girl from nowhere. New cinematograph pictures and a special programme by Karl Kaposy's Hungarian Gypsy Band are given every afternoon and evening.

Correspondence.

Editor, THE MOVING PICTURE WORLD,
361 Broadway, New York City.

Dear Sir:—Our attention has been called to an advertisement of the Edison Manufacturing Company relating to the recent decision of the United States Court of Appeals in the suit of the Edison Company against the American Mutoscope & Biograph Company. We note that the phraseology of the advertisement indicates that this company is dependent upon the Warwick camera or some similar camera for its business. While disliking newspaper controversy, we deem it only just to ourselves and the public to emphasize what we have already stated: that the business of our company is in no way dependent upon the Warwick camera or similar cameras, either for our film or mutoscope service, and is in no way affected by this decision. The validity of our patents has been established and our business will continue to be conducted without in any way infringing the rights of the Edison Manufacturing Company or others.

Very truly yours,
AMERICAN MUTO. & BIO. CO.,
GEO. E. VAN GUYSLING,
V. P. & G. M.

THE RHEOSTAT.

Editor, THE MOVING PICTURE WORLD,
Dear Sir:—

What relation has the rheostat to the brilliancy or the dimness of light upon the curtain?

Operators inexperienced do not understand why they get so dim a light, why the prismatic colors show upon the curtain.

If the light is dim an operator begins to cut out resistance, as the coils are cut out the resistance throws out heat and the coils get cherry red. To that point he may get a little better light but can go no further. Let him stop and cut in resistance until his coils are black and he will see the same intensity of light upon the screen and at the same time protect his resistance.

To get a light without over-heating a resistance, equal almost to a direct current is one of the objects of "The School of Operating," it is very necessary that an operator be skilled in knowledge of multiple of amperage without which he falls down in giving a fine result. A fact not understood by many who purchase an outfit is that most resistances are tuned to a direct current with a capacity of 25 amperes. This will give a good picture under direct current conditions of 110 voltage but it will miserably fail when an alternating current is to be used.

This places an uninformed operator at a disadvantage. He does not know how it is his light is so poor. The management of opera house and entertainments are dissatisfied. They blame the machine, they curse the operator; the trouble is lack of knowledge which "the School will correct." The moral is, know your book, then refuse to be imposed upon by anyone selling a machine to you equipped with rheostats with a capacity of 15 amperes, when you require 35 for a decent result.

A 15 ampere rheostat is built for stereopticon work, it is useless for moving picture work. Enter a school of instruction which will be a guarantee that you are efficient, thoroughly qualified to get results; then you can get your price for your knowledge.

A first-class operator demands \$5.00 per day and gets it.

When the league is formed no \$2.00 a day men will be found to impoverish themselves and cheapen skilled labor.

The position of operator is *professional*, it requires skill, judgment, ability. He must be alert, he is entitled to rank with skilled mechanics. It is his privilege to know his true value and realize upon it. Then let operators register at THE MOVING PICTURE WORLD office and get in line to perfect an organization that will mean everything to the expert operator. "G"

LOCAL NO. 546.

(ELECTRO CALCIUM PROJECTING MACHINE OPERATORS)
I. B. E. W.

Meets every Tuesday, 11 a. m., 8 Union Square.

At last meeting, held March 19th, there were elected 24 new members, making a total of 50, to which may be added at least another 50 at their next meeting. This is good showing for three weeks' work. The objects of the Union are those advocated by all who know the business, viz.: A competent set of men able to work a machine, pass an examination, and be of the legal age of 21.

The Secretary is John Doorman, 142 East Fourteenth street, New York, who will supply all necessary information.

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Conceded by the press, singers, managers and the public to be the most artistic, best colored, most original and finely posed slides on the market to-day. Each and every scene taken from actual life and painted by the best and highest priced artists in America.

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I'm Wearing My Heart Away for You	10.50
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Hello, Central, Give Me Heaven	9.00
You Never Spoke to Me Like That Before	10.00
I've a Longing in My Heart For You, Louise	9.50

NOTE: The above slides are sold to the Profession at Five Dollars (\$5.00) per set. No free slides and no slides sent C. O. D. under any circumstances; cash must accompany all orders. If not entirely satisfactory, money will be refunded in each instance. Each set of slides guaranteed. Complete piano box, containing both words and music, furnished free with each set of slides. Extra charge for Title Slides with Singer's photograph. Each and every slide is copyrighted and fully protected. Any infringement upon same will be prosecuted to the fullest extent of the law.

CHAS. K. HARRIS

NEW YORK: 33 W. 31st St. CHICAGO: 33 Grand Opera House Bldg

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3. OPERATOR, capable, efficient; 5 years' experience with Nickelodeons; 28 years; salary, \$25.00 to \$30.00.

Operators in any locality may register without charge of any kind.

In your application be sure to fill out the "locality" blank.

Fill out blank and send to **THE MOVING PICTURE WORLD.**

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Also proficient in.....

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Previously employed by.....

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To.....

Other experiences and references, with machine accustomed to.....

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What locality do you prefer working in?.....

.....

.....

It is hereby understood that I will at once notify the Editor on acceptance of a position, whether obtained through **THE MOVING PICTURE WORLD** or not.

THE BUYERS' GUIDE.

Films.

MANUFACTURERS.

American Biograph Co., 11 E. 14th st., New York.
 American Vitaphone Co., 116 Nassau st., New York.
 Edison Mfg. Co., 31 Union sq., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 Miles Bros., 10 E. 14th st., New York.
 Miles Bros., 116 Turk st., San Francisco, Cal.
 Selig Polyscope Co., 41 Peck court, Chicago.

DEALERS.

Acme Exchange, 133 Third ave., New York.
 American Film Co., 87 E. Washington st., Chicago, Ill.
 American Exchange, 630 Halsey street, Brooklyn, N. Y.
 American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
 Boswell Manufacturing Company, 122 Randolph street, Chicago.
 H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
 Chicago Projecting Co., 225 Dearborn st., Chicago.
 O. T. Crawford Film Exchange, Fourteenth and Locust streets, St. Louis.
 Harry Davis, Davis Building, 247 Fifth avenue, Pittsburg, Pa.
 Edison Mfg. Co., 304 Wabash ave., Chicago.
 Enterprise Optical Co., 154 Lake st., Chicago.
 Erker Bros., 608 Olive st., St. Louis.
 German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harbach & Co., 809 Filbert st., Philadelphia, Pa.
 C. L. Hull & Co., 209 East Fifty-seventh street, Chicago.
 Kinograph Co., 41 E. 21st st., New York.
 Kleine Optical Co., 52 State st., Chicago.
 Kleine Optical Co., 127 W. 32d st., New York.
 G. Melies, 204 E. 38th st., New York.
 Pathe Cinematograph Co., 42 E. 23d st., New York.
 People's Vaudeville Company, 1123 Third avenue, New York.
 D. W. Robertson, 407 Park Row Bldg., New York.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 L. M. Swaab & Co., 338 Spruce st., Philadelphia.
 Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

RENTERS.

American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
 P. Bacigalupi, 1107 Fillmore st., San Francisco, Cal.
 Boston Film Exchange, 564 Washington st., Boston, Mass.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
 Chicago Film Exchange, 133 S. Clark st., Chicago.
 Detroit Film Exchange, Telegraph Building, Detroit, Mich.
 Eug. Cline & Co., 59 Dearborn st., Chicago.
 Globe Film Service, 59 Dearborn st., Chicago.
 W. E. Greene, 228 Tremont street, Boston, Mass.
 Hetz, 302 E. 23d st., New York.

Inter Ocean Film Exchange, 99 Madison st., Chicago.
 Kinograph Company, 41 East Twenty-first street, New York.
 Kleine Optical Co., 52 State st., Chicago.
 Laemmle Film Service, 167 Dearborn st., Chicago, Ill.
 F. Meyers, 123 W. 27th st., New York.
 L. Manasse & Co., 88 Madison st., Chicago.
 Miles Bros., 10 East Fourteenth street, New York.
 Miles Bros., 116 Turk street, San Francisco, Cal.
 National Film Renting Bureau, 62 N. Clark st., Chicago.
 Novelty Moving Picture, 1063 Broadway, Oakland, Cal.
 Wm. J. Robertson, 10 W. 28th st., New York.
 Peerless Exchange, 112 E. Randolph st., Chicago.
 Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
 D. W. Robertson, 407 Park Row Bldg., New York.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 Geo. K. Spoor & Co., 62 N. Clark st., Chicago.
 Stereopticon Film Exchange, 106 Franklin st., Chicago.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago.
 Temple Film Co., Masonic Temple, Chicago.
 20th Century Optiscope, 91 Dearborn st., Chicago.
 U. S. Film Exchange, 59 Dearborn st., Chicago.

Stereopticons.

Chas. Beseler Co., 251 Centre st., New York.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Chicago Film Exchange, 133 S. Clark st., Chicago.
 Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
 Walter L. Isaacs, 81 Nassau st., New York.
 Kleine Optical Co., 127 W. 32d st., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 L. Manasse, Tribune Building, Chicago.
 McAllister, 49 Nassau st., New York.
 McIntosh Stereopticon Co., 37 Randolph st., Chicago.
 Pioneer Stereopticon Company, 237 East Forty-first street, New York.
 Riley Optical Lantern Co., 23 E. 14th st., New York.
 Stereopticon Film Exchange, 106 Franklin st., Chicago.

Moving Picture Machines.

AND SUPPLIES.

Acme Exchange, 133 Third ave., New York.
 Chicago Film Exchange, 133 S. Clark st., Chicago.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
 Ch. Dressler & Co., 143 E. 23d st., New York.
 Eug. Cline & Co., 59 Dearborn st., Chicago.
 Edison Mfg. Co., 31 Union sq., New York.
 Edison Mfg. Co., 304 Wabash ave., Chicago.
 Enterprise Optical Co., 154 Lake st., Chicago.
 Erker Bros., 608 Olive st., St. Louis.

German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harbach & Co., 809 Filbert st., Philadelphia.
 Kleine Optical Co., 52 State st., Chicago.
 Kleine Optical Co., 129 W. 32d st., New York.
 S. Lubin, 21 S. 8th st., Philadelphia, Pa.
 McIntosh Stereopticon Co., 37 Randolph st., Chicago.
 Wm. Paley, 40 W. 28th st., New York.
 N. Power, 117 Nassau st., New York.
 Pittsburg Calcium Light Co., 515 First ave., Pittsburg, Pa.
 H. E. Roys, 1368 Broadway, New York.
 Selig Polyscope Co., 41 Peck court, Chicago.
 L. M. Swaab & Co., 338 Spruce st., Philadelphia, Pa.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago.
 20th Century Optiscope, 91 Dearborn st., Chicago.
 20th Century Optiscope Co., 2 W. 14th st., New York.
 Williams, Brown & Earle, 918 Chestnut st., Philadelphia, Pa.

Song Slides.

FOR ILLUSTRATED SONGS.

Boswell Mfg. Co., 122 Randolph st., Chicago.
 Chicago Film Exchange, 133 S. Clark st., Chicago.
 Chicago Transparency Co., 69 Dearborn st., Chicago.
 Elite Lantern Slide, 207 W. 34th st., New York.
 Eugene Cline & Co., 59 Dearborn st., Chicago.
 Kleine Optical Co., 52 State st., Chicago; 127-129 W. 32d st., New York.
 McIntosh Stereopticon Co., 37 Randolph st., Chicago.
 D. W. Robertson, 407 Park Row Bldg., New York.
 Scott & Van Alena, 59 Pearl street, New York.
 Selig Polyscope Co., 43 Peck court, Chicago.
 Alfred Simpson, 257 W. 111th st., New York.
 Stereopticon Film Exchange, 106 Franklin st., Chicago.
 DeWitt C. Wheeler, 1215 Broadway, New York.

Calcium and Electric Light.

OX-HYDROGEN GAS MANUFACTURES.

Brooklyn Calcium Light Co., 112 Front st., Brooklyn, N. Y.
 Calcium and Stereopticon Co., 720 Hennepin ave., Minneapolis, Minn.
 Carrick Electric Mfg. Co., 218 N. Ashland ave., Chicago, Ill.
 Cincinnati Calcium Light Co., 108 Fourth st., Cincinnati.
 Coleman & Newton, 237 E. 41st st., New York.
 Erker Bros. Optical Co., 608 Olive st., St. Louis, Mo.
 Globe Electric Co., 419 W. 42d st., New York.
 Indianapolis Calcium Light Co., 116 South Capital ave., Indianapolis.
 New York Calcium Light Co., 410 Bleeker st., New York.
 New York Calcium Light Co., 309 S. 51st st., Philadelphia, Pa.
 Philadelphia Calcium Light Co., 621 Commerce st., Philadelphia, Pa.

New Patents.

HENRY S. ISAACS AND LEO ISAACS.

MOVING-PICTURE APPARATUS.

This invention relates to motion-picture machines, and more particularly to means for winding and unwinding the film strip employed in apparatus of this character.

Heretofore in all of the various types of so-called "motion-picture" apparatus the pictures are contained on a continuous strip of film and said strip is wound upon a spool or reel mounted upon a suitable shaft, the outer end of the strip being passed into the machine and fed into proper position to be acted upon by the stereopticon, which forms an essential feature of these machines. As the strip passes from the stereopticon it is wound upon a spool or reel, the result being that after the film strip has been entirely wound upon the receiving-reel the end of the strip which was the outer end of the roll before the winding commenced is on the inside of the coil or roll of film, and before the picture can be produced again the entire strip must be unwound from the receiving-reel and wound back upon the feed-reel in order to present the first picture in position to be again fed into the stereopticon.

The primary object of the present invention is to avoid the great loss of time and labor incident to this unwinding of the wound roll of film, and this we accomplish by providing mechanism whereby the coil or roll may be unwound from its inner end or innermost convolution instead of from its outer end or outer convolution. Then after the roll is coiled upon a receiving-reel the coil is slipped off of said reel and placed upon a feed-disk and again fed to the machine, uncoiling as before from its innermost convolution. Thus the usual unwinding of the coil or roll before it can be again used is obviated.

The invention consists, broadly, in a film-feeding mechanism for motion-picture ma-

chines comprising a revoluble support for a coil or roll of film, means whereby said coil is unwound from its center or inner convolution, and a receiving-reel.

The invention consists, further, in a feed device for motion-picture machines comprising a revoluble feed-disk to support a coil or roll of films, means whereby said coil or roll may be unwound from its center or inner convolution, and a receiving-reel from which the wound strip or coil is adapted to be removed.

The invention also includes certain novel features of construction, which will be fully described hereinafter in connection with the accompanying drawings, which form a part of this specification, and defined in the appended claims.

In the drawings, Fig. 1 is a front elevation of an apparatus embodying the invention, the stereopticon being conventionally represented, as it forms no part of the present invention. Fig. 2 represents an end elevation of the device, the strip of film being in section, as indicated by the line *x-x* of Fig. 1. Fig. 3 is a longitudinal section of the receiving-reel on the line *y-y* of Fig. 1. Fig. 4 is a section on the line *w-w* of Fig. 3. Fig. 5 is a top plan view of the feed-disk, and Fig. 6 is a transverse sectional view of a modification.

The invention is susceptible of embodiment in a variety of forms and constructions of apparatus, and the drawings illustrating a single arrangement of parts capable of carrying out the invention.

The reference-numeral 1 designates a box or casing supported by legs 2 and having one of its sides hinged at its lower edge to the bottom of the box to provide for 3, formed with a central vertical slot 4 and provided with a catch or fastening 5 of any suitable construction. One end wall of the box or casing is formed with a horizontal slot 6.

Below the casing 1 is arranged a block 7, serving as a support for a feed-disk 8, the latter having a centrally depending stud 9 fitting a bearing 10, formed in the block. Below the disk 8 and concentric therewith is a belt-pulley 11, fixed to the disk to revolve the same. Rising from the base-block 7 is a bail 12, spanning the disk 8 and serving as a guide for the film strip, a roller 13 being mounted upon said bail, over which the strip passes, as will be more fully explained hereinafter.

The numeral 14 designates a shaft supported in bearings in the sides of the casing the lower end of the slot 4 serving as one of said bearings. Upon this shaft within the casing is mounted a reel 15, upon which the film strip is wound, and said shaft is extended beyond one side of the casing, where it is supported by a bracket-bearing 16. Upon the extended end of the shaft 14 is mounted a belt-pulley 17, said pulley corresponding in diameter to that of the pulley 11 below the disk. Mounted in bracket-bearings 18, projecting from the block 7, are two guide-pulleys 19, under which the driving-belt 20 passes. This belt passes around the pulleys 17 and 19, and the revolution of the shaft 14 thus revolves the disk 8 as well as the reel 15 and at the same rate of speed. Adjacent to the casing 1 is a suitable stereopticon, through which the film strip extends, passing over guide-pulleys 21 and 22. This strip also passes between a pair of guide-rollers 23, supported in horizontal position outside of the end slot 6 of the casing by bracket-bearings 24.

The end of the shaft 14 opposite to that which carries the pulley 17 is squared to receive a removable crank-handle 25.

Projecting from the upper face of the disk 8 are a number of pins 26, adapted to support the coil or roll of film 27 in position on the disk.

The operation of the mechanism constructed and arranged as thus described is as follows: The roll or coil 27 is placed upon the disk 8 and supported thereon by the pins 26. The inner end of the strip is then passed over the guide-roller 13, under the pulley 21, over the pulley 22, and between the guide-rollers 23 to the reel 15, around which it is wound. Thus the film strip is brought into proper position within the stereopticon, and as the shaft 14 is revolved by the crank 25 the strip is gradually uncoiled from the center, as illustrated in Figs. 1, 2, and 5, and wound upon the reel 15. After the strip has been all wound upon the reel the crank 25 is removed from the shaft 14 and the door 3 of the casing is opened to permit of the coiled strip being slipped off of the reel and returned to its position upon the feed-disk 8. To accomplish this removal of the coil or roll of film from the receiving-reel 15, we preferably secure the reel upon the shaft 14 by means of a removable key 28, and by removing said key the reel may be readily slipped from the shaft and then withdrawn from the center of the coil and replaced upon the shaft.

In Fig. 6 we have shown a modified construction of receiving-reel, which is similar to that shown in Fig. 4, except that an additional element is employed, consisting of a longitudinally-split sleeve 29, fitting upon the reel. The film strip is wound upon this sleeve, and when the wound coil is to be removed the sleeve (which is preferably of thin sheet metal) is slightly compressed to permit it to be easily drawn out of the center of the coil. This compressible sleeve or other like means may be employed to facilitate the removal of the coil without removing the shaft 14, which latter is retained in position by pins 30, extending through the shaft on opposite sides of the adjacent side wall of the casing, or other suitable retaining devices.

It is obvious that our improvement entirely avoids the usual re-winding of the strip, thus effecting a material saving of time and rendering the operation of motion-picture machines practically continuous with the use of a single strip of film.

It will be understood that the invention is not restricted to either the construction or precise relative arrangement of parts shown in the drawings, but includes all such modifications and variations in the details as may be resorted to without departing from the spirit of the invention as defined in the claims.

DeWitt C. Wheeler, Inc.

1215 BROADWAY — NEW YORK

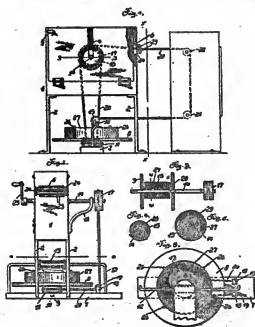
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Film Review.

A Trip Through the Yellowstone Park.

MAMMOTH HOT SPRINGS.—A circular panorama of Mammoth Hot Springs from the center of the Basin, commencing with a distant view of Gardiner Cañon, the Northern entrance to Yellowstone Park; the various Government Buildings and U. S. Cavalry Post; headquarters of the Park Superintendent; Capitol Hill and Old Fort Yellowstone; Jupiter Terrace, the first great wonder of the Park; Liberty Gap; Devil's Thumb; the various other curio shops and cottages, and an excellent view of the Mammoth Hot Springs Hotel.

NEW CRATER GEYSER.—Some twenty miles from Mammoth Hot Springs in Norris Geyser Basin, we find "New Crater Geyser," one of the prettiest Geyser formations in the Park, formerly an ordinary bubbling pool, but in 1891, during a terrific thermal convulsion, great volumes of hot water belched forth, since which, it has settled down to regular eruptions of about every fifteen minutes. The "play" is spasmodic and irregular, emitting considerable steam.

FIRE-HOLE RAPIDS.—This is one of the prettiest cascade formations to be found in Yellowstone Park. The beauty of the wild sylvan surroundings only helps the more to enhance the charm of this crystal clear river in its roaring, struggling turmoil over the battlement of rugged rocks. This is one of the finest water scenes ever photographed, and the effect of animation in the Motion Picture is most pleasing.

RIVERSIDE GEYSER.—In Upper Geyser Basin, on the sloping banks of Fire-Hole River, and quite close to the water's edge, is located Riverside Geyser, a fine specimen of Geyser formation that "plays" for about thirty minutes every eight hours, throwing great volumes of water at a graceful angle out over the Basin.

CASTLE GEYSER.—The striking resemblance this very peculiar formation bears to an old castle ruin, is no doubt the origin of the name. Prominently situated in Upper Geyser Basin, its commanding presence and great size (being much larger than any other single formation) is an indication that it is the oldest active Geyser in the Park. The eruptions of hot water seem to occur about every thirty hours or so, and rises to various heights from twenty-five to seventy-five feet, accompanied by great noise and exhausts of steam, and unusual commotions seem to take place when steam and water are emitted to several times the usual height, producing a grand spectacular effect.

OLD FAITHFUL GEYSER.—No one feature perhaps in all the many wonders of Yellowstone Park can vie with "Old Faithful" in her hold on the sentiment of the tourist. Long before they ever contemplated the trip, they had already heard something, read something, or seen something of this grand old Geyser, with the pretty name. Many miles have already been traveled, and many strange curious things seen and forgotten—there is yet one grand climax in waiting—"Old Faithful."

UPPER GEYSER BASIN.—A circular panorama of the most important Geyser formation in the Park, for here are already in this immediate vicinity the "Castle," "Devil's Well," "Giant," "Grotto," "River-side," "Turban," "Grand," "Saw-Mill,"

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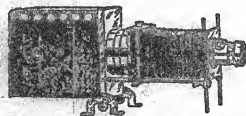
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EDITORIAL.**OURSELVES, AND THE EDISON-BIOGRAPH CASE.**

We have been taken severely to task for our remarks anent this decision. We wish to say in defense that we made every inquiry we possibly could from legal and lay friends, and the general opinion was that all film makers were using the Warwick camera, an English invention. The American Biograph Company being the sole exception. The decision of the court is that the Warwick machine is an infringement on the Edison patents. This decision is final. There is no appeal from it and under its terms the Edison Company may proceed against all moving picture makers except The American Biograph Company and compel them to give an account of business done by them in which they used the Warwick machine. The Edison Company may, if it choose, compel all moving picture makers using the Warwick machine or a machine that infringes upon the sprocket device, to cease making moving pictures.

Moving picture manufacturers of the United States are fully aware of the meaning of this decision. It is a great surprise to them; they did not anticipate such an outcome of the case. It was the firm belief of all that the Circuit Court of Appeals would decide the Warwick machine was not an infringement of the Edison patents, or, that the Edison patents had no priority over any other moving picture camera. Many of them have gone to great expense erecting plants for the manufacture of moving pictures and a number of firms have been recently formed, have built factories and purchased machinery in anticipation of a favorable decision; although several we know were wise enough to await the decision, and have not lost much in consequence.

So much for the camera of the Warwick type. We tried to ascertain what make of camera was used that did not infringe, and in the course of inquiries were told there were three or four cameras that could be used and not infringe upon the patents, but were unable to learn the makers of them. Our experience points to two others, viz.: the Gaumont and Lumière. If there are others, will our readers send us particulars thereof? One with whom we conversed declared he could produce a camera perfect in all details, that will not infringe or copy any existing camera. We are convinced of this, that if such was gotten out his fortune would be made, and urged him to put his models to work. The position as regards projecting machines is the same as before. Moving picture exhibitors have no cause for alarm, they can go on the even tenor of their way and feel assured that if there is not a sufficiency of the home product, the English, French, German and Canadian firms will be able to fully supply the demand, providing the importing houses will rise to the occasion.

In answer to one question, we have no authority for our

statement, but feel satisfied that the Edison Company has no desire to hamper or restrict what has become a vast industry, and that it will do all that is possible to advance the interests of all users of films.

I. B. E. W.**LOCAL NO. 546.****(ELECTRO CALCIUM PROJECTING MACHINE OPERATORS)**

Meets every Tuesday, 11 a. m., 8 Union Square.

At the meeting, held March 19th, there were elected 24 new members, making a total of 50, to which may be added at least another 50 at their next meeting. This is a good showing for three weeks' work. The objects of the Union are those advocated by all who know the business, viz.: A competent set of men able to work a machine, pass an examination, and be of the legal age of 21.

No. 546, at their meeting, held March 26, 8 Union square, had a gathering of members. The chief business was the election of some twenty-two members, who passed the full examination, and several were rejected as they did not come up to the required standard, but will have another chance as soon as they qualify by experience. At the next meeting there are over sixty propositions to be examined, which is Tuesday, April 2, at 9.30 a. m. All experienced operators are invited. After the business is transacted, there will be a social time, when F. McNulty, Grand President of the Brotherhood, is expected to address the assembly. A committee has been appointed from the Union to visit the Board of Fire and Electrical Underwriters to discuss the necessary qualifications they desire in an operator.

For the Lantern Operator.

One of the most interesting items of information to the traveling lanternist, and which practically every one of the English fraternity carried in his notebook, is the following, prepared by J. Hay Taylor, and published in the *Optical Lantern Journal*. It was also published in pamphlet form and many hundred copies were sold at five cents, showing the estimation of value it held in the opinions of those entitled to know. By request from several readers we herewith reproduce the article, and also in reply to a question for information which is often put to the dealer: "I am showing in a hall and sixty feet from the screen; what lens shall I use to show a fifteen foot picture?"

When one is called upon to give a lantern entertainment in a hall or room, the following questions will be uppermost in the mind of the operator: (1) What size disc can be obtained with a lens of a certain focus? (2) How far distant from the screen must the lantern be placed in order to get a disc of a certain size with a given lens of ascertained focus? Doubtless many more

questions will arise, but these mentioned will be of the most importance. It is a "rule of thumb" practice for an operator to wheel his apparatus up and down a room in order to find the desired position from which to officiate, and the minds of any spectators will not be confirmed in the idea that the exhibitor thoroughly understands his business. How very much more simple and satisfactory it is to reason thus before starting for the place of entertainment: A screen of — feet diameter is required, so if I bring a lens of — focus the lantern must be — feet from the screen, the length of the room being, of course, taken into consideration in order to ascertain that it is possible to erect the lantern at the desired distance. This having been ascertained beforehand, all that is required is to take an objective of the desired focus and measure off the necessary space between the screen and the place where the lantern should be set.

Supposing we are called upon to operate the lantern in hall twenty-five feet in length. We first ascertain the size of the disc desired, which we will suppose to be ten feet. With an objective having a focus of six inches, how far from the screen must the lantern be placed in order to produce a ten-foot disc?

Here is a rule by which it can be ascertained.

Let A = focus of objective.

Let B = diameter of slide.

Let C = diameter of disc.

Let D = distance between the lantern and screen. Multiply the diameter of the circle required (C) by the focus of the lens (A) and divide by the diameter of the slide (B).

$$\frac{C \times A}{B} = D = \frac{10 \times 6}{3} = 20 \text{ feet.}$$

It is thus seen that in order to produce a ten-foot disc with a six-inch objective, the lantern must be placed twenty feet from the screen.

On the other hand, we may possess several lenses of different foci, and it is necessary that the screen and the lantern must occupy certain positions which we will suppose to be just twenty feet apart, and that the diameter of the disc must be ten feet. How are we to ascertain whether we must use a lens of 4, 5, 6, 7, or other number of inches in focus?

Multiply the distance between the lantern and the screen (D) by the size of opening of slide (B) and divide by the size of disc (C).

$$\frac{D \times B}{C} = A \text{ focus of lens} = \frac{20 \times 3}{10} = 6 \text{ inches focus.}$$

Again: We have a lens of six-inch focus, and intend that twenty feet shall intervene between the lantern and the screen, and wish to know what size of disc can be produced. In order to calculate this it is necessary that we multiply the distance between the lantern and the screen (D) by the size of slide opening (B), and divide

$$\text{by the lens used (A), which gives us } \frac{D \times B}{A} = C \text{ size}$$

$$\text{disc} = \frac{20 \times 3}{6} = 10 \text{ feet diameter of disc.}$$

The Ready Reference Table following has been computed by the foregoing rule, and by a glance it will show the relations between lantern and disc with object glasses of every focus from four to fifteen inches.

READY REFERENCE TABLE.

FOCUS OF LENS.

Distance between Lantern and Screen.	4 in.		5 in.		6 in.		7 in.		8 in.		9 in.		10 in.		11 in.		12 in.		13 in.		14 in.		15 in.		
	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	ft.	in.	
10 feet	7	6	6	0	5	0	4	3	3	9	3	4	3	0	2	9	2	6	2	4	2	2	2	0	0
11 "	8	3	6	7	5	6	4	9	4	2	3	8	3	4	3	0	2	9	2	6	2	4	2	2	0
12 "	9	0	7	2	6	0	5	2	4	6	4	0	3	7	3	3	3	0	2	9	2	7	2	5	0
13 "	9	9	7	10	6	6	5	7	4	11	4	4	3	11	3	7	3	3	3	0	2	9	2	7	0
14 "	10	6	8	5	7	0	6	0	5	3	4	8	4	2	3	10	3	7	3	3	3	0	2	9	0
15 "	11	3	9	0	7	6	6	5	5	8	5	0	4	6	4	1	3	9	3	6	3	3	3	0	0
20 "	15	0	12	0	10	0	8	7	7	6	6	8	6	0	5	6	5	0	4	7	4	3	4	0	0
25 "	18	9	15	0	12	6	10	9	9	4	8	4	7	6	6	10	6	3	5	9	5	4	5	0	0
30 "	22	6	18	0	15	0	12	10	11	3	10	0	9	0	8	2	7	6	6	11	6	5	6	0	0
35 "	26	3	21	0	17	6	15	0	13	1	11	8	10	6	9	6	8	9	8	1	7	6	7	5	0
40 "	30	0	24	0	20	0	17	2	15	0	13	4	12	0	10	10	10	0	9	2	8	6	8	0	0
45 "	33	9	27	0	22	6	19	3	16	10	15	0	13	6	12	3	11	3	10	4	9	8	9	0	0
50 "	37	6	30	0	25	0	21	5	18	0	16	8	15	0	13	8	12	6	11	6	10	9	10	0	0

EXAMPLES.—An 8-inch focus lens at a distance of 35 feet will give a disc of 13 feet 1 inch. To produce a disc of 12 feet with a lens of 10-inch focus, the lantern and screen must be separated by 40 feet. To produce a disc of 15 feet at a distance of 45 feet requires a lens of 9-inch focus.

Animated Photography: The Principles and Advantages of Duplex Projection.

A Lecture Delivered before the Royal Photographic Society of London.

BY ROBERT THORN HAINES.

(Continued from last week)

It would seem impossible, by any known means, to obtain one continuous picture of moving objects, necessitating one continual exposure, resulting in a blur; but for practical purposes, all that is necessary is to photograph the movements by a series of successive exposures, producing a series of separate photographs of the successive phases of the movements, taken at such short intervals as do not allow the objects during the interval to move further than the distance between any two points which would cause them to appear as distinctly visible phases of the movement, at the range from which the photographs are taken. It is imperative, in order to attain the same speed of movement of the objects, that they be exhibited or shown at the same rate as they were taken.

According to the law of persistence, the longer the duration of image the longer it continues to remain upon the retina, and there can be no doubt about this being due to the fact that the image takes as long to gradually impress itself upon the retina as it takes to fade away. It will be readily understood, therefore, why it is that the faster the objects are travelling the greater the number of impressions which must be taken, not alone to secure a complete analysis of the movements, but to ensure the individual pictures of the series being taken at such a speed as will enable them to be projected within the limit of persistence, when the same number per second are exhibited as were taken.

If an insufficient number of pictures be taken and projected in a given time to satisfy these conditions, the distinct differences between the pictures will be visible and show a disjointed instead of a smooth continuous movement. The principal object I aimed at in my experiments was not to provide a means for producing stereoscopic effect, nor yet to produce the pictures in natural colors, but to consummate the first essential of the ideal by devising a means of reproducing the moving objects naturally and continuously, without any break, interval or interruption.

I realized that whatever means I adopted for remedying the defects, it would be absolutely essential to arrange the projections so that one picture would always be stationary on the screen. But as the pictures must necessarily be successively changed, it was obvious that if the film be moved continuously some means should be employed for rendering it optically stationary. This could be done by a system of prisms and mirrors or moving lenses, but none of these methods appealed to us as being thoroughly practicable, or likely to produce satisfactory results.

I concluded that the only practicable method was to separate the positives in two alternate series, and project them separately through two optical systems to a coincident position on the screen; but again there appeared two alternative methods of doing this. I first thought that it might be possible to print the pictures in such a manner that the film could be kept continuously moving, and have the two projection lenses arranged to move also relative to it, so that the centers of the pictures would pass through the centers of the lenses and always remain optically stationary in alternation and coincide. This method I decided was impracticable, owing to the necessarily complicated movements, and to the impossibility of moving lenses, which would necessarily be heavy, at the required speed, without introducing such an amount of instrumental vibration as would be detrimental, if not fatal, to the result.

The other alternative and only remaining system which I decided was practicable, was first to take the pictures from one point of view and, by a special printing machine, separate them in two alternate series so that the successive pictures of each series could be projected alternately through two fixed lenses. This system obviously enabled one picture to remain stationary and projected, while the picture which has just been shown is removed and the next in succession placed in position, and also enabled the two series of pictures to remain stationary during a portion of the period of operation. If the successive pictures of these two series be correctly superimposed by the two projection lenses, and translated so that each picture in succession alternately remains stationary while the other is removed, and if for a period the film or films containing these two pictures be kept stationary while one is obscured in the same ratio that the other is shown, the screen will be continuously occupied by a complete picture, and flickering obviously done away with.

For the purposes of my first experiment I had a special set of machines constructed, consisting of a perforator, printer, camera and projector. On account of the slow movement of the mechanism, which enables large films to be used with as great a facility as those of the ordinary standard gauge, in the machines I elected to employ two positive films, having pictures four times the area of the ordinary standard gauge, printed by the special printing machine alternately in two successive "odd" and "even" series upon them. Each pair of these positives was printed from one film containing the full original negative series of pictures. The printing machine brought the positive pictures together without leaving any blank spaces between them, so that the area of the two positive films was exactly equal to the area of the negative.

The duplex-projecting system comprised a sprocket and special reciprocating beater mechanism, fitted with innumerable adjustments required for regulating and adjusting the films, lenses, etc. The pictures on the two separate films were alternately translated past each of the projection lenses of the instrument, which were placed horizontally about 7 inches apart, and were projected

the aid of two lights through the two lenses, which were adjusted so as to superimpose them correctly. Shutters were arranged to alternately expose and obscure the pictures, so that when the "even" picture of one series was fully exposed, the "odd" picture of the other series was fully obscured, and when only a portion of one picture was exposed, the corresponding portion of the other was obscured and the remainder exposed, so that at all times there was a full picture on the screen, that is to say, that the screen was always occupied, either by the projection of a whole picture from one of the films, or the fractional parts of two pictures that composed a whole picture from the two films. In other words, the sum of the portions of the pictures simultaneously exposed amounted to but never exceeded a full picture, and throughout the whole operation there was a continuity of evenly illuminated picture projected, without any break, interval, or obscuration whatever.

All these experiments were very interesting and instructive, and led to discoveries and the disclosure of difficulties which were never contemplated. I found that when the two lights of low intensity were used, slight differences between them were very noticeable, but when lights of high intensity were employed a much greater difference was not nearly so appreciable.

I found also that lenses which, for ordinary purposes, were adjudged to be a pair, would not stand the severe test to which they were subjected in the act of superimposing the pictures correctly. Objects in the center and at the sides coincided exactly, while those between these positions were a considerable distance apart. This displacement, I concluded, was due to diffraction arising from the slightly varying curvature of the two lenses. Besides this irregularity the discs of light projected by the two lenses slightly varied in tint, owing to refractive differences in the quality of glass of which the two lenses were composed. These matters, though apparently simple, continued to be a great source of trouble until their causes were discovered and ultimately removed. A special pair of lenses subsequently obtained stood the test so well, that two single positive pictures, printed from one negative, correctly superimposed, and shown alternately, exhibited one single picture on the screen so perfectly that it was impossible to detect that there were alternate projections of two pictures, and that one picture only was not being shown continuously by a single lens. I at first experienced very great difficulty in permanently adjusting the projector so as to correctly superimpose the pictures, for however carefully they were adjusted and appeared to superimpose when the machine was still, a considerable displacement was shown to exist when the machine was operated. I at last discovered that the only way was to regulate the adjustment screws while the machine was operating, and in that way I succeeded in correctly superimposing them.

The experiments with these machines clearly proved the undoubted advantages of the Duplex system, and showed that there was an entire absence of flickering;

but the apparatus failed to satisfy the strict demands of precision so essential to good results, and for that reason I discarded it. I found:—

1. That the two lights were liable to vary in intensity.
2. That the two films, printed separately, were liable to vary with each other in degree of transparency, and
3. That the mechanism employed was too uncertain in its action to be relied upon to operate two separate films with a degree of accuracy necessary to give perfect registration.

Attention was therefore to be seriously given to these points before a perfect result could hope to be obtained.

It was clear that, in order to get as good registration as in the ordinary machines, the projection must not suffer from imperfect registration through separation of the pictures, but that when they are separated they must continue in every respect to maintain their relative positions in succession throughout the series, that is to say, that when two successive "odd" and "even" pictures of the separate series are adjusted to exactly superimpose, the remaining pictures of the two respective series must also coincide.

The conditions for success were therefore:—

1. Continuous even illumination.
2. Perfect registration.

To ensure these conditions, it was decided to construct a new set of machines to employ the standard gauge film, corresponding exactly in their mechanical movement and having—

1. One light source to ensure even illumination.
2. One film with two series of pictures to obviate vibrations in the printing, etc.; and
3. A mechanism with certain mechanical action for correct translation of the film.

Since it would never be necessary to use the light in two places at one time, it was apparent that I could divert it to illuminate the two series of pictures alternately without any loss or diminution of its intensity. The class of mechanism I elected to employ in these machines, which are now in course of construction, is a modification of that known as "Claw Mechanism." The claws are operated by cams driven from one driving mechanism, and arranged to be inserted and withdrawn by the operation of the cams on inclined planes, which communicate a rocking motion to the frames carrying the arms and pins. The perforations of the film are at regular mathematical distances apart, and when the arms carrying the pins or claws are each placed in the same relative position to the gates and caused to rise and fall the same mathematical distance, they cannot possibly fail to translate the separate parts of the film containing the successive pictures, so as to give perfect registration of the pictures on the screen. There is neither theoretically nor practically any difference in effect between translating two pictures on one film by two successive operations of one claw, and drawing two pictures separately by one operation of each of two claws, providing that such claws be operated exactly alike.

Instead of using shutters, two right-angled mirrors correctly timed with the mechanism are arranged to alternately divert the light through prisms and condensers, so as to illuminate each alternate picture in succession, and during the change, while both parts of the film are stationary, the parts of the two pictures that compose a full picture are illuminated. The film to be used with this machine is half the length but less than twice the width of an ordinary negative film, and has the two alternate series of pictures side by side. The "even" series commences a greater distance from the "odd" series than the two lenses are apart, so that a loop is formed which enables the two parts of the film to be translated independently of each other. A hole or perforation is made in the film at the corner of each picture to correspond with the claws of the machines. The printing machine translates the negative film twice the distance of the positive at each operation, so that when the negative is placed on the left side of the positive and the center claws enter the perforation on the right side, one alternate series of pictures is printed on the left side, and when the negative is passed over to the right side of the positive and the center claw enters the perforation on the left side, the other alternate series is printed on the right side. Whatever relative vertical and horizontal positions any stationary objects in one picture occupied to the same stationary objects in the succeeding picture in the next series, that position is maintained throughout the two series and the objects must exactly correspond.

Any variation in the pictures due to expansion or contraction will be uniform and regular throughout the two series and therefore cause no trouble or inconvenience.

To trace the history of the positive film through the projector, let us suppose that pictures Nos. 1 and 2 are placed in position in the lower and upper gates respectively. The downward reflecting mirror illuminating the lower gate projects No. 1 picture on the screen. The mirrors then pass across the light source, and upward reflecting surface illuminates No. 2 picture in the same ratio exactly that the downward surface obscures No. 1. When No. 1 is fully obscured, the mechanism draws it away and brings No. 3, which is the next in the series, into position, whereupon the mirrors pass back, obscuring No. 2 and simultaneously illuminating No. 3, and so on through the series, keeping the screen continuously occupied and evenly illuminated. The mirrors, which are set at right angles to each other, are so arranged that the process of illuminating one picture is exactly simultaneous, and in the same ratio, with the obscuration of the other, so that there is no variation whatever in the quantity of light upon the screen, and as there is no break, interval, or interruption of any kind, flickering is entirely done away with. In addition to remedying defects, there are many advantages incidental to this method with which it must be accredited, and which should alone ensure its universal use and application.

Since the light is never obscured there is no loss or diminution of it, save and except the small percentage due

to reflection, which is considerably less than the amount gained by the absence of the dark intervals, so that on the whole there is a considerable increase of light. The strength of the picture also is proportionately increased in consequence. The duplication of operating parts reduces its movement to half the normal speed of ordinary machines. This slow motion of the mechanism obviates instrumental vibration, and enables larger films to be used (up to lantern size if necessary), with as great facility as the ordinary films of the present standard gauge. The full negative series of pictures being contained on a positive of half its length, doubles the storage capacity and a saving of film is effected, as it is only necessary to take and project as many pictures as will satisfy the analysis of motion, and not such a number per second as will, by rapid translation, serve to reduce a dark period of flicker which does not exist.

Cinematography, like photography, has come to stay, and, in view of its importance, it is not unreasonable to predict that the ideal will soon be reached. If it be important to secure the record of stationary objects which could be repeated any number of times, how much more important is it to secure a record of the movements of passing events which might never occur again. That it has largely contributed to pleasure and amusement cannot be denied. For educational purposes its value has already become recognized, but for scientific uses it awaits the time, which inevitably must come, when it will arrive at that maturity which alone will enable it to take up the important position it is destined to occupy amongst the scientific instruments of the world.

After Penny Arcades.

The rapid increase in the number of penny arcades and imitations of the old-time circus "side show" all over Greater New York was the cause of a conference between Dr. Thomas Darlington, the Health Commissioner, and Police Commissioner Bingham, at Police Headquarters.

In some sections of the East Side there are two and three of these places to a block. They occupy, as a rule, a store, the front of which has been taken out and a stage erected in the rear. These so-called theatres have, as a rule, no exits except the front entrance, and in case of fire a number of lives might be lost.

There have been numerous complaints regarding them by the theatre managers of the city, who say that the managers of the cheap theatres are of the itinerant kind, here to-day and there to-morrow. They obtain a license for perhaps three months, and if they do not make a success move to another part of the city.

The object of the conference was to arrange that the Health and Police Departments co-operate in putting out of the business any of these managers who are violating the law.

It is understood that Commissioner Darlington will submit a report of all these places to Commissioner Bingham.

ham, and the police will investigate to see if the laws are being complied with. Deputy Chief Binns is also making an investigation in behalf of the Fire Department to see if the rules of that department are being violated in any of these resorts.

The appearance of managers of Broadway theatres caused some comment, but Commissioner Bingham explained that they protested against the authorities allowing these small places to violate the law when they were compelled to pay thousands of dollars to live up to the law.



In Warren, O., Messrs. W. T. Smith and D. J. Lewis have opened a moving picture show in Ashtabula, and Mr. Smith is managing the same.

The Harvard (Mass.) Amusement Company has been incorporated for \$3,500, with Simon Alexander, Zimond Samuels, and Max Schlanger as promoters.

A moving picture and illustrated song show is to be conducted in the store of the Shipton building, Springfield, Mass. James D. Furlong, of Rochester, N. Y., is the owner.

Springfield, Mass., has now another place of amusement in full swing, the Bijou, at 286-288 Main street, to give continuous shows until 10.30 p. m. Moving pictures and illustrated songs fill the programme.

From Cardington, O., the news comes that E. C. Carter has joined his son, Will, for business. The two men have purchased a moving picture outfit and are fixing up a room in the Smythe block for its operation.

Thomas W. Flynn, president of the Calumet Amusement Company, Chicago, has purchased a tract of almost 200 acres in sections 5 and 8 of the town of Bloom, the ground lying some distance north of Chicago Heights. The purchase was made for \$26,325.

C. B. Kleine has now moved from Thirty-second street to 662-664 Sixth avenue, between Thirty-eighth and Thirty-ninth streets, New York, where he will have larger space and better facilities for his growing business, and as soon as he settles down in the new premises several schemes, now under way, will be announced.

South Main street, Wilkesbarre, is to have an amusement house of an interesting nature. The new place will

be known as Dreamland. There will be various kinds of amusements, chief of which will be continuous moving pictures. The new place is owned by Maurice H. Kuhn and J. M. Cargano, who have similar places in other cities.

From Galveston, (Tex.), we hear that continuing for some time moving pictures will be on view at the Grand Opera House nightly. The bill will be changed twice a week, and at each performance 4,000 feet of the films will be spun off. The local management is arranging to procure some of the latest and best films for the amusement of its patrons.

Mr. Chas. J. Glidden, of Boston, who has driven his automobile nearly 40,000 miles in 36 countries of the world, will relate some of the incidents of his travels with the motor car in many of the countries visited, at the Newton (Mass.) Methodist Church on Thursday evening, April 4th. The talk will be illustrated with 244 lantern slides from negatives taken by Mr. Glidden en route.

Salt Lake City furnishes the following item: The Logan Amusement and Investment Company filed its articles with the secretary of state. The company is organized to do a general amusement business. The officers are: President, A. G. Lundstrom; Vice-President, Moses Thatcher, Jr.; Secretary and Treasurer, H. P. Emeis. The other directors are: Robert Murdock, H. J. DeWitt and Lehi Olsen.

Steps were taken by the Minneapolis license inspector to suppress the showing of pictures suggestive of the events leading up to the murder of Stanford White by Harry Thaw in a moving picture theatre on lower Hennepin avenue. A complaint to Judge John Day Smith brought out the inspector. It was alleged that the majority of the patrons of the house were boys and girls and the pictures were "mind poisoning."

From Peoria, Ill., we hear that the moving picture shows in that city have taken a great hold on the public and the neat little theatres are crowded nightly. The matinees also draw a good attendance and the crowds are constantly changing. The performances given are meritorious and the people have developed a great craving for the pictures. Frequent changes of programme are made and all the new and novel films are shown.

In view of their helplessness to deal with the nickel show the authorities see in the new bill to regulate taxes on amusements just introduced at Harrisburg, Pa., a club by which they can make these places properly protect the public. Phonograph exhibitions and moving picture shows, if the bill becomes a law, will be under the same regulation as theatres and will have to pay a \$200 license

fee. By refusing to issue a license until proper safeguards are provided the authorities could bring these places to some realization of their responsibilities.

* * *

The New York Amusement Company and Chas. E. Dressler Company have combined and formed a film renting company, under the laws of the State of New York, to be known as The Consolidated Film Company, of New York, with offices at 143 East Twenty-third street, New York, and Brown Marx building, Birmingham, Ala. Negotiations are on foot to secure offices in other large cities. Jesse Ullman, President; George F. Bauerdorf, Treasurer, and Chas. E. Dressler, Vice-President, are the officers of the concern.

* * *

The directors of the Friede Globe Tower Company, New York, announce that as subscriptions for stock have practically reached the \$500,000 mark, the special bonus of a share of common with each share of preferred will be withdrawn on April 5. The Friede Globe Tower, 700 feet high, now in course of erection at Coney Island, will be the largest steel structure in the world. The stock is being sold for cash or part payment. Officers of the company say that buying their stock is not speculation, but an investment which is secured by valuable real estate.

* * *

Cleveland, O., sends news as follows: The new moving picture machine and phonograph combined, the American rights which Max Faetkenheuer has obtained, will be the feature in a new summer theatre which is to be opened in East Ninth street, between Euclid avenue and Superior N. E., by Edward Helm and others. The theatre is to be known as the family theatre, and will seat 700 persons. The company which has the American rights to the machine is headed by Max Faetkenheuer and George Pettengill. They are arranging a circuit of small theatres in which the machine is to be made a feature.

* * *

On March 18th what might have proved a dangerous fire started in Odd Fellows' hall, No. 440 State street, Schenectady. The fire started in the films of the moving picture machine owned by the Bailey Electrical Treatre Company. A show was in progress when the fire started, but because of the numerous exits there was no panic. The fire was quickly extinguished. The damage to the building will amount to about \$500.

[It is such incidents as the above that bring discredit upon the profession, and the sooner the manufacturers of machines refuse to sell an outfit, unless fully equipped with film cases and safety devices, the better.—Ed.]

* * *

The continued popularity of moving pictures, which are a feature of almost every vaudeville bill in the country, is illustrated by a story which Manager Percy Williams, of the Orpheum Theatre, New York, tells on him-

self. One week, when Mr. Williams had fairly outdone himself in preparing the Orpheum bill, and every act was a big headliner, many of the salaries running into four figures, he met a friend of his on the street. The friend greeted the manager and said: "I was over to see your show the other night, Mr. Williams, and I think that it was about the best show I ever saw." Mr. Williams thanked him, and as a matter of curiosity asked him what act he liked best. The friend answered, "I think those moving pictures were about the best I ever saw."

* * *

Articles of incorporation have been filed with the register of deeds of this county and in the office of the secretary of state, at Madison, by the Twin City Amusement Company, of Menasha. The capital stock of the company is \$5,000, divided into 500 shares at \$10 each, and the incorporators are G. A. Loeschner, J. A. Olmstead and Eugene Robbins.

Albany.—The Garden Amusement Company of New York was recently incorporated with a capital of \$100,000 to own, lease and manage theatres, to produce operas, plays and vaudeville. The directors are: Henry Remhardt, S. B. Heine, Herman Auerbach and Edward E. Bendit.

The Nashville (Tenn.) Amusement Company is incorporated. This concern will run moving picture parlors. The capital stock is \$2,000 and the incorporators are: W. J. Williams, Anthony Sudekum, Henry Sudekum, J. M. Currey and Paul W. Hoggins.

* * *

Marshal P. Wilder appeared on the 20th inst., at the Waldorf-Astoria, New York, as a lecturer on foreign travel. The subject of his lecture was Japan, the first of a series he is to give on his recent trip around the world.

Mr. Wilder took in everything in Japan, from street signs to geishas. He presented them in many beautiful pictures, moving and otherwise. Many of the pictures, which had been colored by Kimbei, Japan's greatest colorist, excited general admiration from his audience.

One of the pictures was a snapshot of the Mikado as he appeared at a review. It is against the law to take a picture of the Emperor, but Mr. Wilder got a back view, as the Emperor sat on his horse, showing him on a very ill-shapen nag in a very ill-fitting uniform, the latter being due, Mr. Wilder explained, to the fact that the suit had to be made by guesswork, the Emperor's person being too august to be touched by tailors. Mr. Wilder said that he had the same feeling against being touched by tailors, but it did not have the same effect.

Mr. Wilder did little else but explain the pictures, which were sufficient to entertain the audience. Moving pictures showing geisha girls dancing, Japanese wrestling and some of the Mikado's soldiers were part of the entertainment. Mr. Wilder is to give a lecture on China next

Correspondence.

A Hint to Operators.

BOSTON, MASS., March 2, 1907.

Editor of THE MOVING PICTURE WORLD:

Dear Sir—Being interested in this line of work, I read with interest the many articles in THE PICTURE WORLD relative to the life and lasting qualities of motion pictures. I agree that as long as the standard can be kept up they will last for time unlimited. I would like to suggest a word concerning the operating department. I have seen a good many subjects ruined by lack of judgment in speed, faulty supports for machines and carelessness in projecting, etc. I believe an occasional line in THE WORLD to skilled and proficient operators would stimulate the life and growth of the business, and I submit the following facts that have come under my own personal observations:

Mr. T. V. Stock, who severed his connection with the Theatre Comique of Boston, Mass., and has now gone into business for himself in that city, had charge of the operating department of the Comique from the time of its opening six months ago. During that period Mr. Stock gave 3,213 moving picture performances; he also ran 95,390 song slides without a mar or mishap of the slightest description, a feat that is most gratifying to the patrons and management alike. Mr. Stock should be proud of his achievement, truly a phenomenal record undoubtedly unparalleled up to the present date.

Respectfully yours,

E. D. FISKE, Manager,

"The World in Motion" Co.

One of Many Such from the Leading Dealers.

THE MOVING PICTURE WORLD:

Gentlemen—We desire to congratulate you on the first issue of your paper, which we received this morning, and can say that we wish you all the success it is possible for you to obtain. We would appreciate very much, if you would temporarily, until we get ready to advertise, place our name in your Buyers' Guide as dealers and renters of films, stereopticons and moving picture machines and supplies, as well as song slides, carbons, tickets, and all kinds of supplies for the moving picture business. If we run across any news articles in our daily business, it will be a pleasure to forward them to you. Your paper, in our opinion, is not only what the trade needs, but demands, and will fill a long-felt want. Another good point is the fact that your advertising rates are very reasonable. We will endeavor to have our customers subscribe for your paper, as we desire them to know the service and class of films we are giving them. We note one thing, however, that you do not show a list of the new films that are to be issued, as well as those that have been issued

recently. In our opinion this is a valuable aid to the renters of films, as it keeps them posted as to the up-to-date subjects which they may expect. We enclose herewith a check for \$2.00, for which kindly enter our name for yearly subscription. If at any time we can be of service to you in our humble way, please command us.

Yours truly,

SOUTHERN FILM EXCHANGE.

Thomas A. Reilly.

Cincinnati, O.

Urban Trading Co. Appoints American Agents.

Editor MOVING PICTURE WORLD:

Dear Sir—We have your letter of the 1st inst., addressed to Mr. Urban, and in reply I wish to inform you that Mr. Urban will not be going to New York as anticipated this year. We have since made different arrangements, and appointed American agents, who are doing a very fine business for us, and we are sending you, under separate cover, our complete list of films to date, which we hope will be of use to yourself.

Yours faithfully,

THE CHARLES URBAN TRADING CO., LTD., London.

E. H. Guest, Secretary.

[This will answer various inquiries we have received regarding our note in first issue. We called upon the agents mentioned, and they desire us to suppress their names for the present, but those correspondents who wrote us for particulars will receive information from the firm, to whom we handed their letters.—Ed.]

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5. EXPERT ELECTRICIAN AND OPERATOR, 3 years' experience; salary, \$25.00; age 19; single; Central States.
6. M. P. OPERATOR, age 24, single; salary, \$20.00; has own machine; Eastern States.
7. OPERATOR, age 23, single; Powers and Edison machines; salary, \$15.00; will travel.
8. OPERATOR, age 23, married; \$18.00; efficient in wiring and repairing; own machine; will travel.
9. OPERATOR, age 26; salary, \$20.00; New York or vicinity.
10. OPERATOR, used to all machines, age 28, married, desirable position; salary, \$25.00; New York and New Jersey.



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It is hereby understood that I will at once notify the Editor on acceptance of a position, whether obtained through THE MOVING PICTURE WORLD or not.

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 American Film Co., 87 E. Washington st., Chicago, Ill.
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 American Film Exchange, 605 Wabash Bldg., Pittsburg, Pa.
 Boswell Manufacturing Company, 122 Randolph street, Chicago.
 H. H. Buckwalter, 713 Lincoln ave., Denver, Colo.
 Chicago Projecting Co., 225 Dearborn st., Chicago.
 O. T. Crawford Film Exchange, Fourteenth and Locust streets, St. Louis.
 Harry Davis, Davis Building, 247 Fifth avenue, Pittsburg, Pa.
 Edison Mfg. Co., 304 Wabash ave., Chicago.
 Enterprise Optical Co., 154 Lake st., Chicago.
 Erker Bros., 608 Olive st., St. Louis.
 German-American Cine. and Film Co., 109 E. 12th st., New York.
 Harbach & Co., 809 Filbert st., Philadelphia, Pa.
 C. L. Hull & Co., 209 East Fifty-seventh street, Chicago.
 Kinetograph Co., 41 E. 21st st., New York.
 Kleine Optical Co., 52 State st., Chicago.
 C. B. Kleine, 662-664 Sixth Ave., bet. 38th and 39th sts., New York.
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 Pathe Cinematograph Co., 42 E. 23d st., New York.
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 Central Supply Co., 114 N. Edwards st., Kalamazoo, Mich.
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 Detroit Film Exchange, Telegraph Building, Detroit, Mich.
 Eug. Cline & Co., 59 Dearborn st., Chicago.
 Globe Film Service, 59 Dearborn st., Chicago.
 W. E. Greene, 228 Tremont street, Boston, Mass.
 Inter Ocean Film Exchange, 99 Madison st., Chicago.

Kinetograph Company, 41 East Twenty-first street, New York.
 Kleine Optical Co., 52 State st., Chicago.
 C. B. Kleine, 662 Sixth ave., New York.
 Laemmle Film Service, 167 Dearborn st., Chicago, Ill.
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 Miles Bros., 10 East Fourteenth street, New York.
 Miles Bros., 116 Turk street, San Francisco, Cal.
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 Novelty Moving Picture, 1063 Broadway, Oakland, Cal.
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 D. W. Robertson, 407 Park Row Bldg., New York.
 Southern Film Exchange, 146 W. 5th st., Cincinnati, Ohio.
 Geo. K. Spoor & Co., 62 N. Clark st., Chicago.
 Stereopticon Film Exchange, 106 Franklin st., Chicago.
 Wm. H. Swanson & Co., 79 S. Clark st., Chicago.
 Temple Film Co., Masonic Temple, Chicago.
 20th Century Optiscope, 91 Dearborn st., Chicago.
 U. S. Film Exchange, 59 Dearborn st., Chicago.

Stereopticons.

Chas. Beseler Co., 251 Centre st., New York.
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 Enterprise Optical Co., 154 Lake st., Chicago.
 Erker Bros., 608 Olive st., St. Louis.

German-American Cine. and Film Co., 109 E. 12th st., New York.
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Music Publishers who Issue Song Slides.

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Chas. K. Harris, 41 W. 31st st., New York.
F. B. Haviland Publishing Co., 125 W. 37th
st., New York.
Helf & Hager, 43 W. 28th st., New York.
Melville Music Co., 55 W. 28th st., New
York.
Mills Music Publishing Co., 28 W. 29th st.,
New York.
Jerome K. Remick & Co., 45 W. 28th st.,
New York.
Maurice Shapiro, Broadway and 39th st.,
New York.
Joseph W. Stern Co., 102 W. 38th st., New
York.
Harry Von Tilzer Co., 37 W. 28th st., New
York.
M. Witmark & Sons, Wm. Knickerbocker Bldg., 144-
146 W. 37th st., New York.
S. Lubin, 21 So. 8th st., Philadelphia, Pa.

Film Review.

MRS. SMITHERS' BOARDING SCHOOL.

This comedy production takes place at an institution of learning for young girls. It opens with the arrival of the cranky old Professor, who is not generally liked by the scholars. They immediately conspired to make him tired of his exalted position by playing practical jokes. One of the pupils is made up to represent Mrs. Smithers, and the Professor being near-sighted, mistakes the scholar for Mrs. Smithers and directly proposes marriage. As he is about to embrace her, Mrs. Smithers enters the room and takes in the situation at a glance, which ends disastrously for the pupil. The pupils then go to Mrs. Smithers' bedroom, taking with them a dummy of a man, which they place under her bed. Mrs. Smithers enters, and when she catches sight of the dummy screams for help. The Professor comes to her aid, and after a heroic struggle with the "man," discovers him to be only a stuffed dummy. The pupils then make a dash for the Professor's bedroom, where they perpetrate all sorts of practical jokes, such as tying his clothes into knots, filling his hat with ashes, nailing his shoes to the floor, etc. Hearse, the Professor's approach, they scamper off. He enters the room, sees the general disorder, and finally gets into bed very much disgusted with the state of affairs. Two of the pupils then enter dressed as spooks. This proves to be a climax to the Professor's troubled and nervous condition, and he is prostrated with fright. We next see the pupils in the school gymnasium doing all kinds of physical culture exercises, such as dumbbells, horizontal bars, chest and lung testers, boxing, etc. The Professor winds up the exercises with a game of Basket Ball. Just as he is about to win the game, the entire class pounce upon him, tie a rope about him, and pull him up to the ceiling, leaving him helpless. Mrs. Smithers comes to the rescue and puts an end to their hilarity. The final scene shows the exterior of the Boarding-School. The term has finished and the scholars are leaving, much to the

satisfaction of the old Professor. The entire production is first-class photographically, and if our readers want to make a bit with the ladies and children they should not fail to get a copy of "Mrs. Smithers' Boarding-School."

New Films.

EDISON.

Teddy Bears.....935 ft.
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Getting Evidence.....930 ft.
Scenes and Incidents, U. S. Military Academy.....345 ft.
The Vanderbilt Cup.....400 ft.

HALE TOUR FILMS.

Trip Through Utah.....620 ft.
Trip Through the Cœur d'Alen Mountains.....960 ft.
Trip Through Black Hills.....615 ft.
Trip Through Samoa and Fiji Islands.....600 ft.

KLEINE OPTICAL CO.

Curfew Shall Not Ring To-night.....750 ft.
Parody on Toreador.....107 ft.
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Napoleon and Sentry.....200 ft.
Take Good Care of Baby.....454 ft.
The Carving Doctor.....594 ft.
An Old Coat Story.....500 ft.
The Murderer.....470 ft.
A Set of Dishes.....284 ft.
A New Toboggan.....274 ft.
The Bad Son.....470 ft.

LUBIN.

Salome.....400 ft.
A Thrilling Detective Story.....325 ft.
Good Night.....470 ft.
Bank Defaulter.....800 ft.
How to Keep Cool.....310 ft.
Whale Hunting.....500 ft.

MELIES.

Robert Macaire and Bertrand.....1060 ft.
The Jota.....156 ft.
Mysterious Retort.....200 ft.
The Witch.....800 ft.
Seaside Flirtation.....238 ft.
The Merry Frolics of Satan.....1050 ft.
The Roadside Inn.....230 ft.
Spook Bubbles.....230 ft.
A Spiritualist Meeting.....250 ft.
Pump and Judy.....400 ft.
The Hilarious Posters.....200 ft.
The Trump and the Mattress Makers.....246 ft.

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Indian Basket Weavers.

PATHE.

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Hooligans of Far West.....639 ft.
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Pork Butcher.....344 ft.
Rat Catching.....180 ft.
Two Little Scamps.....278 ft.
Sea by Moonlight.....196 ft.

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The Tomboys.....525 ft.
The Serenade.....500 ft.

VITAGRAPH.

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Fun in a Fotograf Gallery.....785 ft.
The Bad Man.....600 ft.
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A Mid-Winter Night's Dream.....600 ft.
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BIOGRAPH.

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ords by Alfred Bryan. Music by Ted Snyder.

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"See the clansmen are in the glen," Shows a highland laddie pointing to the distance, addressing a lassie who stands on a rustic bridge.

"And I must go, love, to drive the foe from the mountains and hills again." Same couple on bridge, she clinging to him, while he holds his sword aloft as though eager to break away.

"And the love of a lass to true." Couple still on bridge bidding a fond adieu.

"When victory's won, by to-morrow's sun," takes us to a picture of a battle field, with highlanders marching to victory.

"Don't let me hear you sigh," brings to our view the piazza of soldiers' quarters, with girl crying on porch, laddie on greensward pleading with her.

"When he has to say good-bye," Porch with steps, couple shaking hands, and yet seeming loath to part.

"Till your face again I've seen," same couple locked in fond embrace.

"When the bond plays 'Bonnie Laurie,'" introduces us to the regimental band playing the bagpipes.

"My 'Bonnie Jean,'" sighed a lad," exhibits Jean alone, surrounded with flowers, bushes, fence in background with foliage.

"As he dropped from the ranks and fell," Battlefield with highlanders forming square.

"Then he murmured, 'Dear eyes of blue,'" Highlanders at "resist cavalry," one fallen from ranks, dying.

"Until then, 'Bonnie Jean,' adieu." Square of highlanders, one in foreground bidding adieu, with military salute, while breathing his last.

"Do not let me hear you sigh," highlanders on the march.

"Where he has to say good-bye," couple in foreground of parade ground in loving embrace of farewell.

"Till your face again I've seen." Country path, couple plighting their troth by fence, foliage in background.

"I will think of you, Bonnie Jean." Band with bagpipes and drums, leading regiment.

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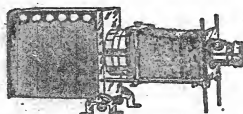
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